MAKING A MURDERER

WHAT'S NEXT FOR STEVEN AVERY—AND TV'S TRUE-CRIME SPREE p.18

WINTER TV PREVIEW

Intel on THE X-FILES reboot, THE WALKING DEAD, GIRLS, and more

SPECIAL TRIBUTE ISSUE

Entertainment WEEKLY

YOUNG (AND OLD) AMERICANS MOURN THE LOSS OF

DAVID BOWIE

1947–2016

INSIDE THE MAKING OF HIS FINAL ALBUM

RARELY SEEN PHOTOS

TRIBUTES FROM HIS CELEBRITY FRIENDS AND COLLEAGUES

THE ESSENTIAL BOWIE PLAYLIST

So long, Ziggy Stardust

JANUARY 22, 2016 • #1399

INNER BEAUTY HAS
FOUND ITS OUTER MATCH.
MALIBU

Introducing amazement at every angle. The all-new 2016 Chevrolet Malibu brings an unexpected new look to everyday driving with windswept bodylines and an agile stance that commands attention. Cutting-edge technology offered includes a wireless charging[2] station for compatible smartphones, an 8-inch diagonal color touch-screen and Bose® premium speakers. With dramatic design, exceptional efficiency and advanced technology, it's the all-encompassing experience you never expected in a midsize car.

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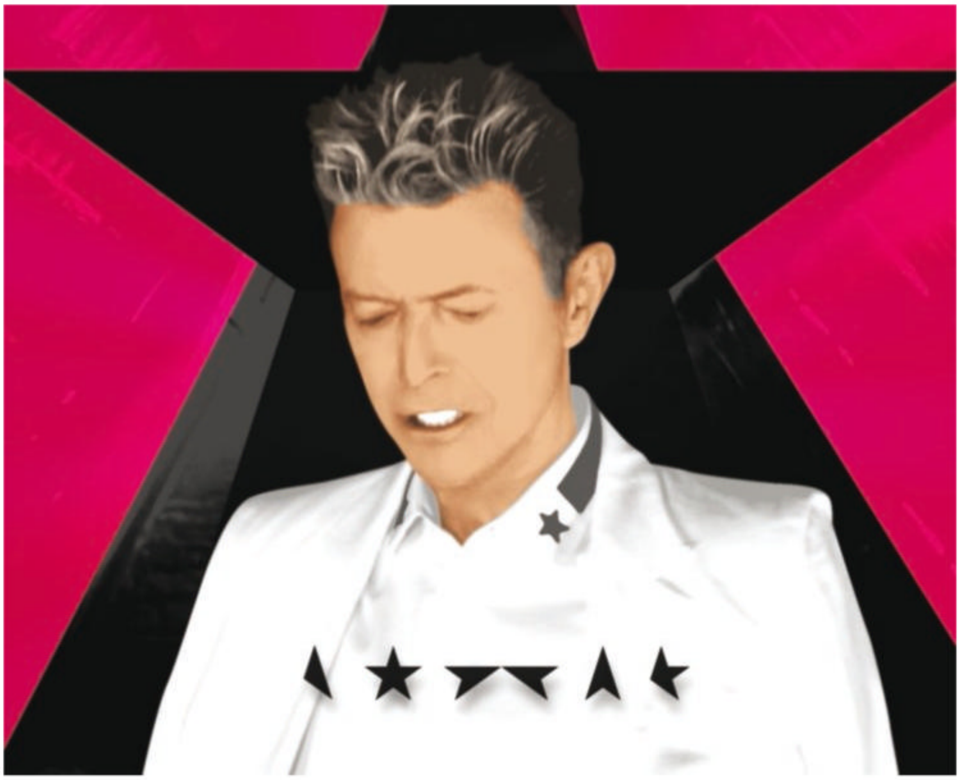
THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ David Bowie



1 →

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1

MUSIC

BLACKSTAR, David Bowie

● The late legend pushed the boundaries of pop music until his death: His just-released 28th album is one of the Thin White Duke's richest and most complex. Just try not to weep listening to the majestic and mysterious closing ballad, "I Can't Give Everything Away."

2

STREAMING

DREAMLAND

● This witty Aussie workplace comedy follows the hectic daily lives of employees at an urban-planning agency as they bandy bureaucratic buzzwords about. Think *The Office* but with more political commentary—and a lot less paper. *(Seasons 1 and 2 on Netflix)*

3

GAMES

OXENFREE

● Equal parts *Twin Peaks* and *Lost*. Play as one of five teenagers spending a haunting, supernatural-tinged night on a deserted island. And the coolest thing about *Oxenfree*? The Joss Whedon-like dialogue your character speaks in. *(Multiplatform)*

4

TV

WAR & PEACE

● In this four-part miniseries, an impressive array of actors including Lily James, Paul Dano, Gillian Anderson, and Jim Broadbent breathe new life into Leo Tolstoy's epic about Russian families caught in the Napoleonic Wars. *(Starting Jan. 18, 9 p.m., Lifetime, A&E, History)*

5

STREAMING

DEGRASSI: NEXT CLASS

● Adolescent life has never been more bingeable: The latest generation of high schoolers fall in and out of love, form and end friendships, and tackle the challenges of growing up with varying degrees of aplomb. *(Netflix)*

BOWIE: JIMMY KING; *DREAMLAND*: HWA GOH/UTOPIA TV; *WAR & PEACE*: BBC; *DEGRASSI: NEXT CLASS*: NETFLIX

ILLUSTRATION BY **JOHN RITTER**

The Must List

6 →

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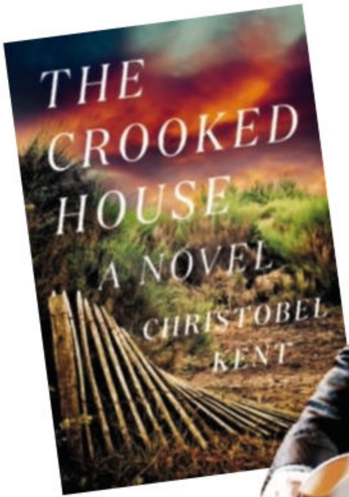

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CHANNEL
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the BILL SIMMONS PODCAST NETWORK

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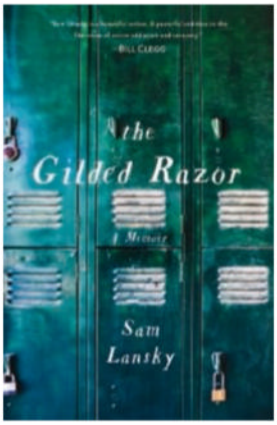


6

TV

YOUNGER

● The charming dramedy about a fortysomething living a double life as a twentysomething returns with more surprises (and millennial references) to stump Sutton Foster's delightful Liza. *(Wednesdays, 10 p.m., TV Land)*

7

BOOKS

THE CROOKED HOUSE, by Christobel Kent

● This twisting thriller follows a young woman who suffered an unspeakable childhood tragedy and returns home to find that things might not have happened the way she remembers.

8

MUSIC

LIVE AT THE GOLD DOLLAR, Jack White

● In his latest vinyl Vault release, White compiles blistering live tracks from his pre–White Stripes bands, including incredible early versions of breakthrough jams like "Hotel Yorba."

9

PODCASTS

THE WATCH on Channel 33

● Culture vultures Andy Greenwald and Chris Ryan inject your commute with hilariously opinionated takes on the latest in TV, movies, and music with this weekly recap show.

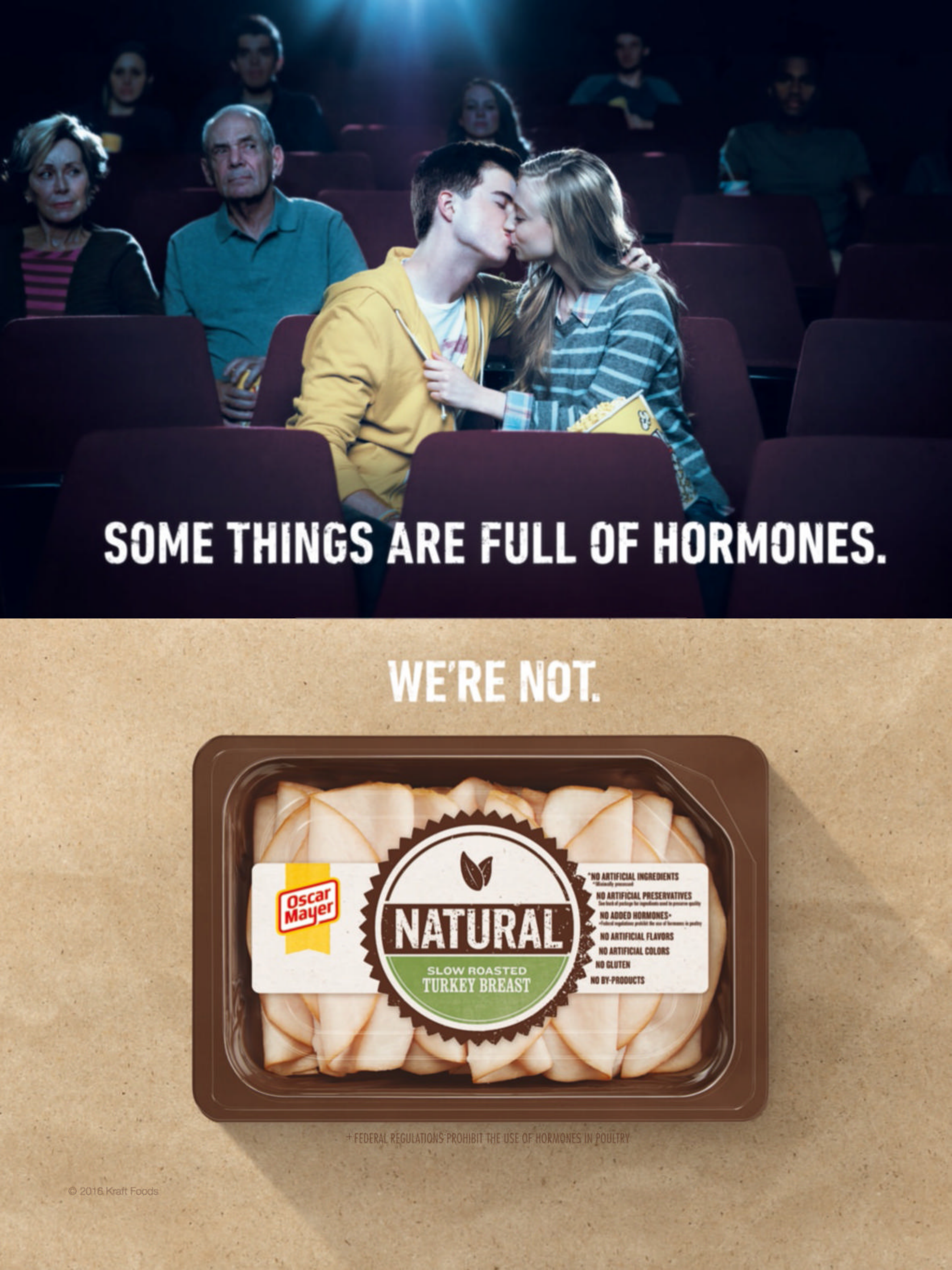
10

BOOKS

THE GILDED RAZOR, by Sam Lansky

● Lansky's recounting of the prescription-drug addiction that overwhelmed his last years at an elite prep school—and the subsequent boot camps and psych wards he slogged through—is as funny as it is dark.

YOUNGER: DAVID M. RUSSELL/TV LAND; CHANNEL 33: DEEZER; WHITE: GETTY IMAGES


SOME THINGS ARE FULL OF HORMONES.
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TURKEY BREAST
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EW 01 22 2016

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The Girls (Jemima Kirke, Zosia Mamet, Lena Dunham, and Allison Williams) are back for season 5

PHOTOGRAPH BY **BRIGITTE LACOMBE**

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Docuseries, podcasts, and shows about real-life crimes have never been hotter. Here's why—and here's what's coming next.
BY LYNETTE RICE

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David Bowie 1947–2016
How the singer, style icon, and eternal chameleon ch-ch-ch-changed pop culture forever.
BY KYLE ANDERSON
Plus: His best songs and albums, his most memorable movie roles, and more.

35
Winter TV Preview
Missing the holidays? Here's an extra gift: our ultimate guide to the 35 shows to obsess over while the days are cold and the nights are long. So cozy up and start watching. (And no thank-you note necessary!)

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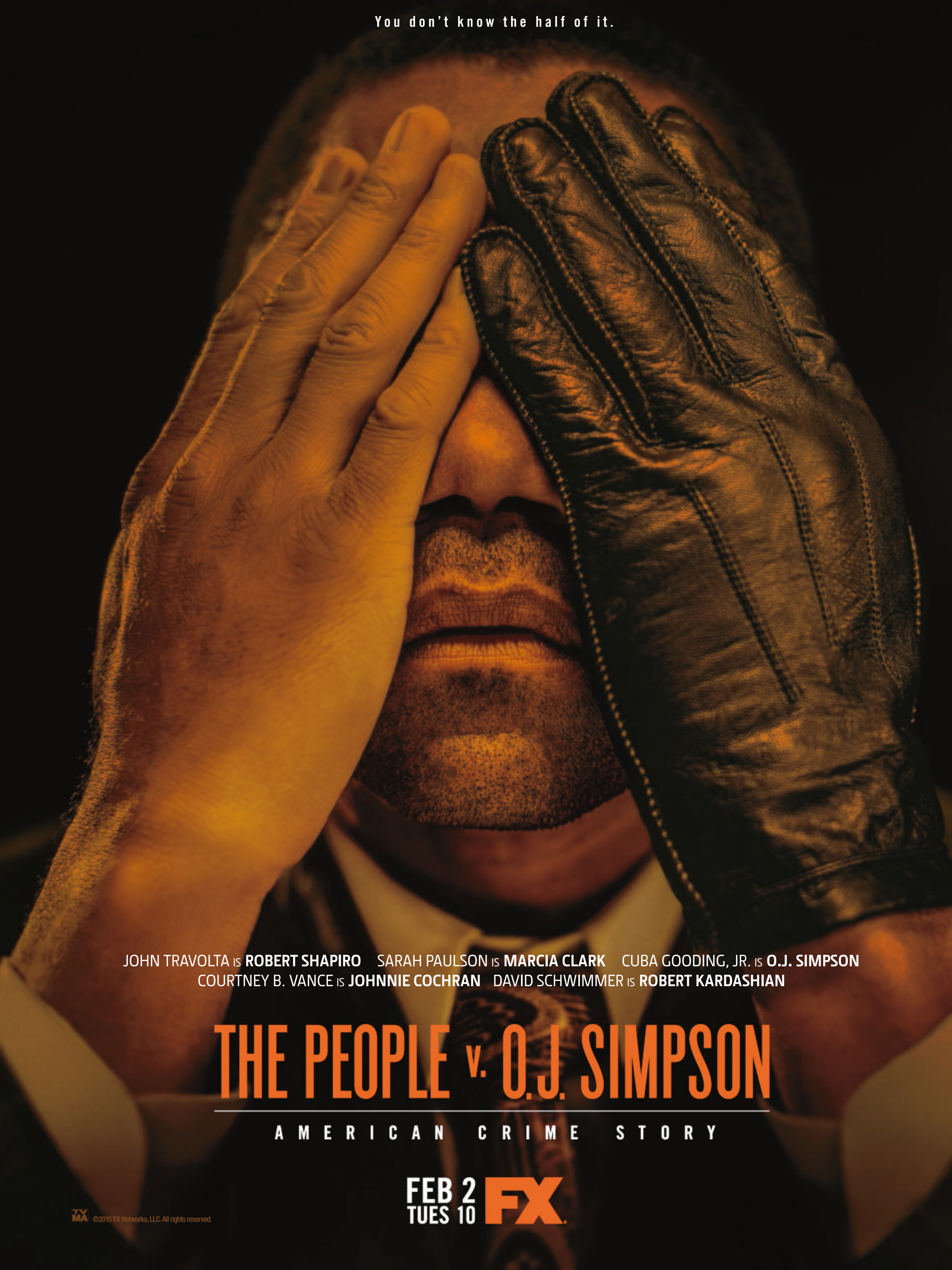
ON THE COVER
David Bowie photographed in 1989 by Herb Ritts/Trunk Archive



You don't know the half of it.

JOHN TRAVOLTA IS **ROBERT SHAPIRO** SARAH PAULSON IS **MARCIA CLARK** CUBA GOODING, JR. IS **O.J. SIMPSON**
COURTNEY B. VANCE IS **JOHNNIE COCHRAN** DAVID SCHWIMMER IS **ROBERT KARDASHIAN**

THE PEOPLE v. O.J. SIMPSON

AMERICAN CRIME STORY

FEB 2
TUES 10
FX

TV MA

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THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK

I am in talks to join the Deadwood movie (though my son insists he's not in a position to hire me for it).

@JoshMalina

"Scientists say they have discovered evidence of the mating habits of dinosaurs.... What they found are giant footprints from the world's first walk of shame."

—Conan O'Brien on *Conan*

"Hey, baby, you forgot your Ray-Bans/And my sheets still orange from your spray tan."

—Kanye West on the preview track of "No More Parties in L.A."

"You look like a farmer attending his daughter's wedding in Alberta."

—Bow (Tracee Ellis Ross), when Dre (Anthony Anderson) tries on a denim-on-denim outfit, on *black-ish*

"Like Jay Z, I have 99 problems, but unlike Jay Z, I have zero caveats."

—Schmidt (Max Greenfield), worrying about his future mother-in-law's disapproval, on *New Girl*

"Hi, I'm Eva Longoria, not Eva Mendes."

"And hi, I'm America Ferrera, not Gina Rodriguez."

"And neither one of us are Rosario Dawson."

—America Ferrera and Eva Longoria, presenting at the Golden Globes

"As usual, you add two and two and make 53."

—Edith (Laura Carmichael), criticizing Mary (Michelle Dockery) after she jumps to the conclusion that Rose (Lily James) is pregnant, on *Downton Abbey*

MALINA: ANGELA WEISS/GETTY IMAGES FOR ELIZABETH GLASER PEDIATRIC AIDS FOUNDATION; O'BRIEN: JOE PUGLIESE/TBS; WEST: JEFF KRAVITZ/FILMMAGIC.COM; ROSS: BOB D'AMICO/ABC; GREENFIELD: BRIAN BOWEN SMITH/FOX; FERRERA AND LONGORIA: PAUL DRINKWATER/NBC; CARMICHAEL: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2015 FOR *MASTERPIECE*

EW
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2016

News+Notes

THE GOLDEN GLOBES YOU DIDN'T SEE

Whether we were on the red carpet, in the greenroom, or out at after-parties, action behind the scenes of the Globes was more unexpected than anything on TV.

By Nicole Sperling

SUNDAY'S CLUMSY, PROFANITY-laden Golden Globes proved yet again that the Hollywood Foreign Press Association isn't afraid to throw audiences a curveball when it comes to who they bestow trophies on. Away from the cameras, the evening's biggest stars surprised us with what they had to say too.

● *THE REVENANT* REVS UP...

Not even presenters Channing Tatum and Jonah Hill's bizarre bear routine could dampen *The Revenant*'s three victories. For Leonardo DiCaprio, who spent the show congratulating every winner who stepped in his path, the awards were a heartening harbinger for Hollywood's future: "The fact that the film won tonight, all the better, because I want to see more films like this coming out of the studios." Equally excited was director Alejandro G. Iñárritu, who was ready with a bear hug for DiCaprio as he entered the Fox after-party, while a slew of cameras ate them up. ▶

(Clockwise from top right) Alejandro G. Iñárritu, Leonardo DiCaprio, Lady Gaga, and Mel Gibson

INARRITU, DICAPRIO: PAUL DRINKWATER/NBC (2); GIBSON, LADY GAGA: PAUL DRINKWATER/NBCUNIVERSAL/GETTY IMAGES (2)

How to Fix the Golden Globes in Five Easy Steps

And the Golden Globe for the worst impression of *Trainwreck* goes to… the Golden Globes. After a bleepingly unfunny and brazenly dubious affair panned by critics and viewers, it's time for the boozy, credibility-challenged kudofest to rehab itself. **By Jeff Jensen**

MOVE TO CABLE

We want the show to remain wickedly irreverent, but it should move to FX or HBO, where it won't be so censored that we can't know what in Jonah Hill is going on. Also? Hire sharper writers and…

FIRE RICKY GERVAIS

For sabotaging Mel Gibson's hollow comeback, we thank the three-time emcee. But the caustic comedian proved himself unsuited for big-tent TV hosting with his tediously toxic narcissism and alienating jokes about transsexuals.

INTEGRITY MAKEOVER

The Globes' weak standards allowed *The Martian* to compete as a "musical or comedy"—presumably to avoid tougher competition in the drama category—and it won two trophies despite being neither. Rule reform is needed to rescue the Globes from irrelevancy.

TWEAK THE TV AWARDS

The Globes delight in honoring undervalued rookies (congrats, *Crazy Ex-Girlfriend*, *Mr. Robot*, and *Mozart in the Jungle*!). Noble. But create "Best New…" categories. While we understand the enthusiasm for emerging talent, it seems criminal to ignore the sublime *Transparent* or hilariously sharp *Silicon Valley*.

LET COOKIE RUN THE SHOW

Exuberantly claiming her well-deserved best-actress trophy while passing out cookies, *Empire*'s smart, spunky, new-century-glamorous Taraji P. Henson embodies everything the Globes should be—and sadly aren't.

(Clockwise from top left) *Crazy Ex-Girlfriend*'s Rachel Bloom, host Ricky Gervais, Matt Damon, Taraji P. Henson, and *Mozart in the Jungle*'s Gael García Bernal

THE MARTIAN DEFIES CATEGORIZATION

Apparently *The Martian* is not only a comedy, it's the year's *best* comedy? Ridley Scott's space Western also earned an acting prize for Damon, who seemed almost embarrassed by his win in front of his castmates and director. "Look, there are 80 people in the HFPA. If 20 love you, it changes everything," he said. "The whole thing is gross anyways. Art is subjective."

MOZART GETS A BOOST

Amazon's *Mozart in the Jungle* was the night's most shocking winner, landing a lead-actor award for Gael García Bernal and another Globe for the series itself, solidifying the HFPA's penchant for anointing little-known discoveries that often turn into hits. García Bernal had more immediate thoughts: "I think it means that everybody [on the show] is going to get laid tonight," he joked at Amazon's after-party. Meanwhile, *Mozart* EP and costar Jason Schwartzman acknowledged his surprise at beating *Transparent*. "I feel bad," he said, putting his statue behind his back. "I just saw Jeffrey Tambor and hid this."

MEL'S COMEBACK ATTEMPT

Not only did embattled actor-director Mel Gibson fly in from Australia, he did so to be ridiculed by host Ricky Gervais, who derided him when he emceed the awards in 2010. In the end, both he and Gervais killed with the one man who mattered, Gibson's *Mad Max* writer-director, George Miller. "Ricky Gervais is terrifying," Miller said at the WB/*InStyle* after-party. "He has the biggest comedic balls. And Mel gave it right back to him."

GAGA GOES HOME ON A HIGH

Lady Gaga seemed to float down the red carpet at the end of the night, newly acquired Globe in hand, granting any Little Monster who approached her a selfie before running into nominee Jane Fonda. After sharing mutual admiration, Gaga asked Fonda if she was going to any parties. "No," said the acting legend, "I'm too old." To which Gaga replied, 'Then I'm not going either!"

Additional reporting by Natalie Abrams, C. Molly Smith, and Marc Snetiker

CRAZY EX-GIRLFRIEND: LISA ROSE/THE CW; *MOZART IN THE JUNGLE*: AMAZON STUDIOS; GERVAIS, DAMON, HENSON: PAUL DRINKWATER/NBCUNIVERSAL/GETTY IMAGES (3)

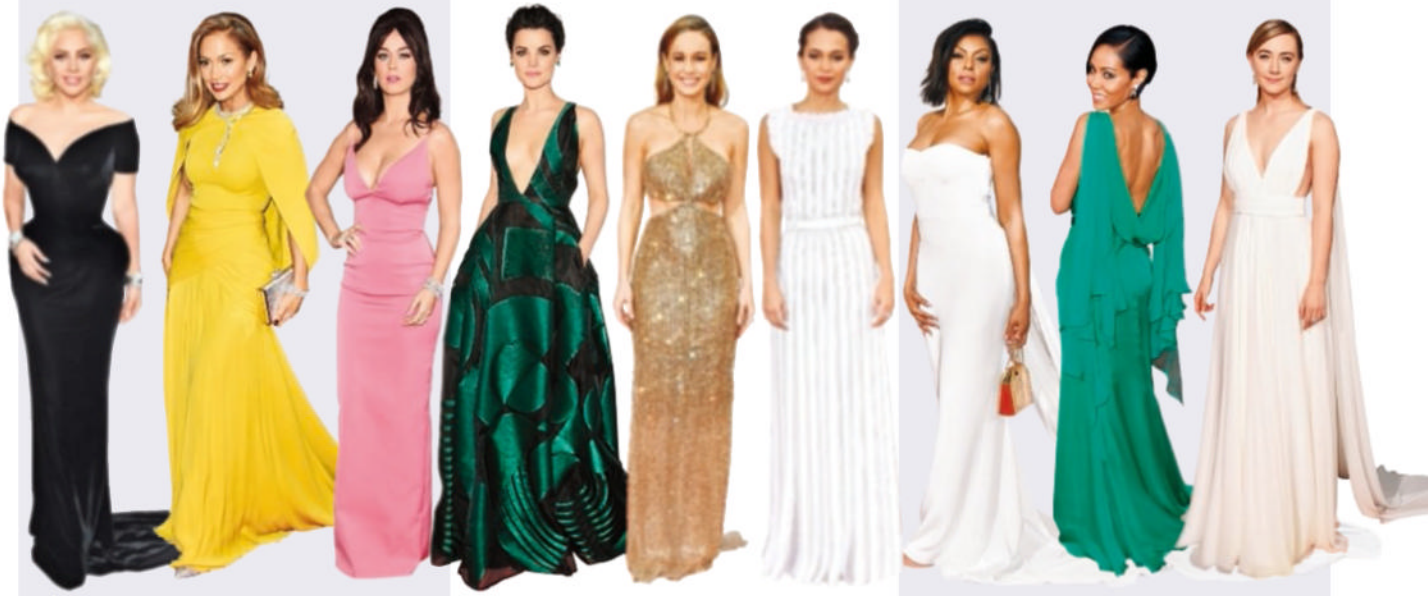
Golden Girls

Not all of them took home trophies, but there's no question who won the Golden Globes red carpet. Here are our favorites. **By Nina Terrero**

DIVAS GONE DEMURE

BOLD BREAKOUTS

CAPED CRUSADERS



LADY GAGA *Atelier Versace*

JENNIFER LOPEZ *Giambattista Valli Haute Couture*

KATY PERRY *Prada*

JAIMIE ALEXANDER *Genny*

BRIE LARSON *Calvin Klein*

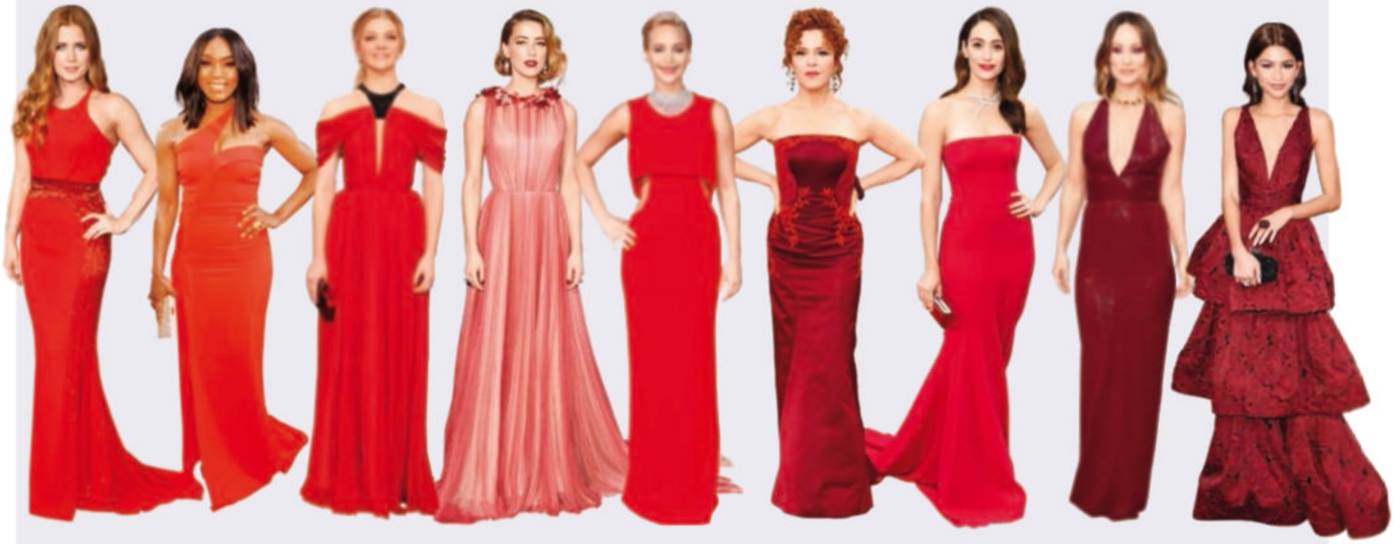
ALICIA VIKANDER *Louis Vuitton*

TARAJI P. HENSON *Stella McCartney*

JADA PINKETT SMITH *Atelier Versace*

SAOIRSE RONAN *Yves Saint Laurent Couture*

RED IS THE NEW BLACK



AMY ADAMS *Atelier Versace*

ANGELA BASSETT *Safiyaa*

NATALIE DORMER *J. Mendel*

AMBER HEARD *Gucci*

JENNIFER LAWRENCE *Dior*

BERNADETTE PETERS *Zac Posen*

EMMY ROSSUM *Armani Privé*

OLIVIA WILDE *Michael Kors Collection*

ZENDAYA *Marchesa*

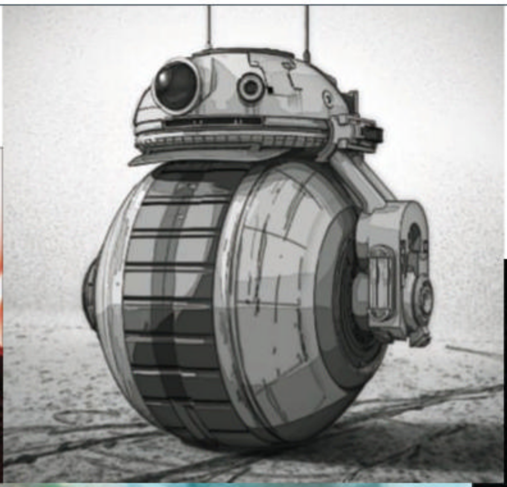
LADY GAGA, RONAN, DORMER: JASON MERRITT/GETTY IMAGES (3); LOPEZ, PERRY, LARSON, HENSON, ADAMS, HEARD: GEORGE PIMENTEL/WIREIMAGE.COM (6); ALEXANDER: GABRIEL OLSEN/FILMMAGIC.COM; VIKANDER, LAWRENCE: JOHN SHEARER/GETTY IMAGES (2); PINKETT SMITH, PETERS, ROSSUM, WILDE, ZENDAYA: STEVE GRANITZ/WIREIMAGE (5); BASSETT: TRAE PATTON/NBCU PHOTO BANK/GETTY IMAGES

Tune in to **L.A. DAILY**, our brand-new EW Radio show that takes a deep dive into pop culture, starting Jan. 25 at 7 p.m. on SiriusXM 105

The Force Awakens All Around Us

Can't get enough of J.J. Abrams' record-breaking blockbuster? Check out these Jedi-approved ways to stay connected to the galaxy far, far away. **By Shirley Li**

1
STAR WARS
THE FORCE AWAKENS
THE VISUAL DICTIONARY



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YOUR SOURCE FOR THE FORCE
REBEL FORCE RADIO
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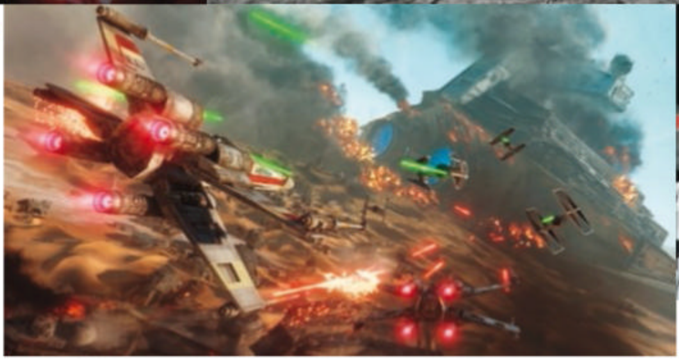

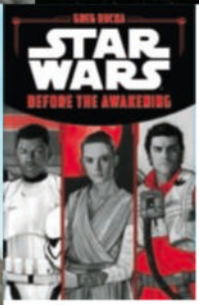

① BOOK

STAR WARS: THE FORCE AWAKENS THE VISUAL DICTIONARY

This expansive guidebook contains character histories and trivia about nearly every object seen on screen, from the largest ship to the smallest accessory. Captain Phasma's armor, for example, included materials from a Naboo yacht Palpatine once owned. Who knew?

② BOOK

THE ART OF STAR WARS: THE FORCE AWAKENS

Each page of this concept-art catalog is a visual feast, filled with stunning locales and characters, including an early iteration of Kylo Ren, first known as "Jedi Killer," that barely resembles the final product.

③ PODCAST

REBEL FORCE RADIO

Superfans Jason Swank and Jimmy Mac helm this popular podcast—your source for the Force—analyzing the latest headlines, interviewing franchise stars and alumni, and hosting roundtables with fellow experts. *(Free on iTunes and rebelforceradio.com)*

④ GAME

STAR WARS BATTLEFRONT: BATTLE OF JAKKU

Years before Rey raced across its desert, Jakku was home to a massive conflict between the Rebel Alliance and the Galactic Empire. EA's latest downloadable content (free if you own *Star Wars Battlefront*) puts you in the center of the explosive X-wing vs. TIE fighter action via two immersive maps.

⑤ BOOK

STAR WARS: BEFORE THE AWAKENING

This short-story anthology delves into the lives of Rey, Finn, and Poe with three tales set just before *The Force Awakens*. Fans hungry for more adventures with the trio will be delighted. Fans wanting answers about Rey's mysterious lineage? Better luck next time.

Is This The First $3 Billion Movie?

Since it opened in mid-December, *The Force Awakens* has broken almost every speed record on the books, becoming the first movie ever to make $100 million domestically in a single day and reaching the $700 million threshold in just 16 days. (The only other film in history to hit that number, *Avatar*, took 72 days to get there.) Director J.J. Abrams' movie now stands as the biggest domestic release in box office history ($816 million and counting), and it's creeping up the global chart, too: With $1.75 billion, it's the third-biggest movie of all time, just behind *Titanic* ($2.19 billion) and *Avatar* ($2.79 billion). The $3 billion mark may be reaching for the stars, but we know better than to underestimate the power of the *Force*.

—Devan Coggan

▲ (Clockwise from top) *Star Wars: The Force Awakens*, *Titanic*, and *Avatar*

THE ART OF STAR WARS: THE FORCE AWAKENS: CHRISTIAN ALZMANN/ABRAMS BOOKS; *STAR WARS: THE FORCE AWAKENS*: DAVID JAMES/2015 LUCASFILM LTD.; *AVATAR*: WETA; *TITANIC*: PARAMOUNT PICTURES/TWENTIETH CENTURY FOX

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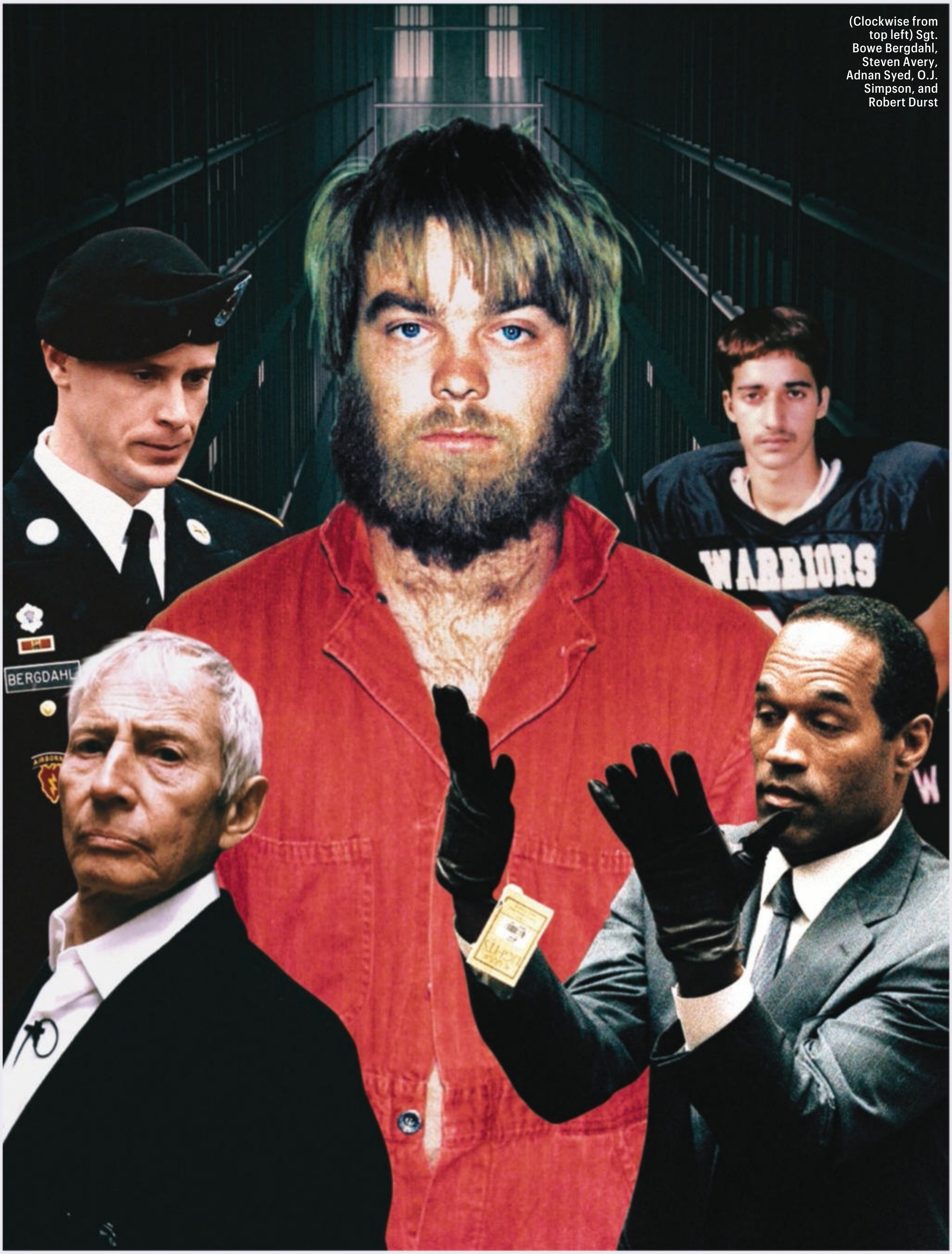
BERGDAHL
WARRIORS

(Clockwise from top left) Sgt. Bowe Bergdahl, Steven Avery, Adnan Syed, O.J. Simpson, and Robert Durst

ILLUSTRATION BY **RUBY PARRA**

TV'S CRIME SPREE

Docuseries, podcasts, and shows about real-life crimes have never been hotter. Here's why—and here's what's coming next. ***By Lynette Rice** @Lynetterice*

OF THE 2.2 MILLION PEOPLE CURRENTLY BEHIND bars in the U.S. prison system, no inmate has recently captured the public's attention more than Steven Avery, a Wisconsin man whose 2007 conviction and life sentence have been the subject of the Netflix documentary *Making a Murderer*. Not long after the 10-part series debuted in December, half a million people signed petitions in an effort to free Avery, a junkyard worker and father of four who continues to claim his innocence in connection with the death of photographer Teresa Halbach in 2005. The docuseries provides compelling evidence that Avery, who had already served 18 years in prison for a sexual assault he didn't commit, was framed by the same authorities who helped put him away in the first place. "The system had clearly failed him," says filmmaker Moira Demos, who together with life partner Laura Ricciardi conceived the documentary in 2005 while attending film school. "We've been working on this series for over a decade and keeping a pretty tight lid on it, so we've been looking forward to this moment of finally being able to share it with the public. We couldn't have hoped for a better reception."

True-crime tales like Avery's are hardly new to TV. Shows about murder and lawlessness are such a staple of the small screen that Investigation Discovery devotes 24 hours a day to them (and boasts a strong audience of women 25–54 as a result). But the Netflix drama, coupled with last year's breakout podcast *Serial* and the critically acclaimed docuseries *The Jinx* on HBO, have managed to achieve what a typical episode of *Dateline NBC* can't—the ability to rally the public. "Shows like *The Jinx* give the audience a sense of value to know that they can help bring justice," says Sheila Nevins, HBO's head of documentary programming. "They become the jury, and that's an investment that very often passive TV can't make. I think the magic of true crime is when you are getting someone out or putting someone in prison. You are part of a jury. You are actively engaged in making a decision. And there are constant discussions about it. There's no end to it."

Academics prefer to think that public interest in Avery, *Serial*'s Adnan Syed, and Robert Durst of *The Jinx* mirror what is happening in today's society. "[These programs] reflect the rather dim and dark world we seem to live in," opines Jeffrey McCall, professor of media studies at DePauw University. "Terrorism, inefficient government, crime waves, sluggish economy, and so forth are affecting the national mood. These crime stories fit into the national attitude at this time to reaffirm what audiences are feeling."

Just in case they stay that way, several networks are combing the criminal-justice system for the next unsolved mystery—or something like it. Discovery just launched *Killing Fields*, a show that follows a mysterious 1997 Louisiana murder case. Investigation Discovery (in partnership with NBC News) will make hay over the fascination surrounding the Avery case by airing a news

PRISON: ANDY SACKS/GETTY IMAGES; BERGDAHL: SARA D. DAVIS/GETTY IMAGES; AVERY: NETFLIX; SYED: SERIAL; DURST: HBO; SIMPSON: VINCE BUCCI/AP IMAGES

special, *Front Page: The Steven Avery Story*, in January, picking up where *Making a Murderer* left off and hoping to “better inform viewers in light of [all] the people calling for the release of Avery,” according to a network statement. And A&E is working with Oscar winner Alex Gibney (*Going Clear*) to develop a docuseries in the vein of *Murderer*.

“It’s pure storytelling,” says Rob Sharenow, exec VP and general manager of A&E and Lifetime. “There are amazing and complex characters built into crime stories. There are heroes and villains. They tell of good and evil.”

But let the armchair detectives beware. Investment in these true crimes can be a mixed bag: *The Jinx* may have led to the March arrest of Durst (who maintains his innocence), but for those who think Avery should be free, there’s been no such catharsis. Though a “Free Steven Avery” petition on Change.org has generated more than 400,000 signatures, Wisconsin governor Scott Walker has vowed not to issue a pardon. “Those who feel they have been wrongly convicted can seek to have their convictions overturned by a higher court,” Walker’s spokesperson said in a statement. After a similar petition was started for a presidential pardon, the Obama administration stated that the president can give clemency only to federal prisoners.

Avery did recently file an appeal and now has a new lawyer (see sidebar). But regardless of his prospects for release, the filmmakers still feel like they achieved something by providing viewers with a rare and unfettered glimpse at what it’s like to enter the criminal-justice system. “You can’t experience everything in the world,” explains Demos. “You have to rely on public sources of information. And there is a translation process, a disconnect between what’s happening and what you’re being told about what’s happening.” Adds Ricciardi: “We tried to capture what was playing out publicly while at the same time what was happening privately. We felt very privileged to have intimate access to Steven, his family, and his attorneys. It was really interesting to see what the public narrative was and how people were actually feeling behind the scenes.”

Interesting, and terrifying, that is. ◆

Riding the True-Crime Wave

Scripted fare is getting in on the genre—and in a big way—with a slew of projects.

By Danielle Zhu

▲ *American Crime*

AMERICAN CRIME
ABC’s scripted anthology, currently in its second year, follows one fictional case the whole season, focusing on social issues like how class and race can affect the aftermath of a crime. This season (Wednesdays, 10 p.m.) peeks into an elite private school and how it handles accusations of a sexual assault.

AMERICAN CRIME STORY
FX’s new anthology also chronicles one case per season but deals with real-life crimes. Up first: *The People v. O.J. Simpson*, set to debut Feb. 2. Next season’s focus? Hurricane Katrina, which producer Ryan Murphy has called “a f---ing crime.”

LIMETOWN
Described as a fictional *Serial*, this six-part podcast, which came out in July, revolves around radio journalist Lia Haddock (Annie-Sage Whitehurst) as she investigates the mysterious disappearance of more than 300 people from the small town of Limetown, Tenn.

THE JURY
ABC has given a pilot order to *The Jury*, a drama from Carol Mendelsohn (*CSI*) that follows a single murder trial from the perspective of the jurors, à la *12 Angry Men*.

ARRESTED DEVELOPMENT
Creator Mitchell Hurwitz has said he wants the series to return in its fifth season as a serialized whodunit as the Bluths search for Lucille 2’s killer—though he had the idea before *Making a Murderer* made waves.

SERIAL *(ON TV!)*
The Last Man on Earth EPs Phil Lord and Christopher Miller are developing a scripted series with the folks behind *Serial*. The show will focus on the making of the popular podcast, which is tackling the story of Sgt. Bowe Bergdahl for its second season.

WHAT’S NEXT FOR *MAKING A MURDERER?*

The Netflix docuseries may have lasted for only 10 episodes, but the saga of **Steven Avery** and **Teresa Halbach** continues to play out in real life. Here are the most recent updates. **By Lynette Rice**

People
The Untold Story Behind
MAKING A MURDERER

▲ For the latest developments on the Steven Avery case, pick up this week’s issue of *People* magazine, on newsstands now

A NEW DEFENSE TEAM
On Jan. 8, Chicago lawyer Kathleen T. Zellner announced that she’ll take over Avery’s case with Midwest Innocence Project’s Tricia Bushnell. “The Zellner law firm is looking forward to adding Mr. Avery to its long list of wrongful-conviction exonerations,” Zellner said in a statement.

NEW EVIDENCE AGAINST AVERY?
According to the new issue of *People*, details were omitted from the series, like the fact that Halbach had vowed not to go back to Avery’s Auto Salvage after, weeks earlier, Avery had greeted her at the door wearing nothing but a towel—and that he had “targeted” her by disguising his phone number when he called to hire her to take photos of a van on his lot.

THE LATEST APPEAL
On Jan. 11, Avery filed another appeal, claiming that a juror on his case had “[notions] of preconceived guilt” and bullied other jurors, depriving him of a fair trial. According to the document, in which the juror is identified as “C.W.,” the juror also made repeated comments that Avery was “f---ing guilty.”

Additional reporting by Tara Fowler

AMERICAN CRIME: RYAN GREEN/ABC; *MAKING A MURDERER*: NETFLIX

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PRODUCTION DESIGNER MARCUS LAPORTE CINEMATOGRAPHY BY PHILIP ROY MUSIC BY JEFF WILLIAMS STORY BY BURNIE BURNS WRITTEN BY BURNIE BURNS CHRIS DEMARAIS JOSH FLANAGAN MATT HULLUM
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DAVID

BOWIE

HOW THE SINGER, STYLE ICON, AND ETERNAL CHAMELEON CH-CH-CH-CHANGED POP CULTURE FOREVER.

By Kyle Anderson
@KyleAEW

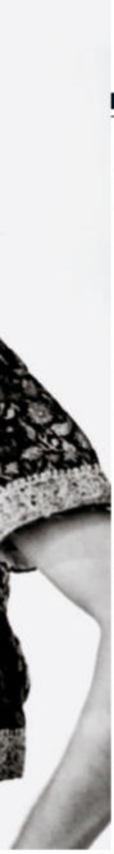
David Bowie in New York City in 1973

"I'M NOT A NOSTALGIC PERSON,"

David Bowie told EW in 1997 on the occasion of his 50th birthday, a milestone he celebrated with a concert at New York City's fabled Madison Square Garden. The rock icon was discussing his decision to perform that night with younger artists, including Foo Fighters and Smashing Pumpkins' Billy Corgan, instead of with contemporaries and longtime friends such as the Rolling Stones or Tina Turner. But with those five succinct words, he might as well have been summing up his entire approach to his career—one that yielded 28 studio albums, well over 100 million records sold worldwide, and an influence that has spanned generations and disciplines, inspiring everyone from Madonna and Annie Lennox to Arcade Fire, Kanye West, and Lorde. "My reason for performing is not to please an audience," Bowie continued. "It's to present what I believe are exciting new ideas."

For more than 40 years, he was rock & roll's greatest innovator, blazing a trail right up until the end. His acclaimed final album, *Blackstar*, was released on his 69th birthday, just two days before his Jan. 10 passing. Following a very private 18-month struggle with cancer, the artist "died peacefully," according to a public statement, and "surrounded by his family," which included two children, daughter Alexandria, 15, and son Duncan, 44, and his devoted second wife, supermodel Iman, 60, whom he married in 1992. Even those closest to the musician

(PREVIOUS SPREAD) © MASAYOSHI SUKITA/COURTESY OF MORRISON HOTEL GALLERY; (THIS SPREAD) 1970S: POPPERFOTO/GETTY IMAGES; FAMILY: GIJSBERT HANEKROOT/GETTY IMAGES; IMAN: RON GALELLA/WIREIMAGE.COM; ON STAGE: MICK HUTSON/REDFERNS/GETTY IMAGES; 2015: JIMMY KING



(Clockwise from top left) Bowie in the 1970s; with first wife Angie and son Duncan in 1974; with his second wife, Iman, in 1990; performing in 1996; in 2015 were shocked by news of his death. “I received an email from him seven days ago,” said Brian Eno, who collaborated with Bowie on classic albums like 1977’s *Low* and *“Heroes,”* in a statement. “It was as funny as always, and as surreal, looping through word games and allusions and all the usual stuff we did. It ended with this sentence: ‘Thank you for our good times, brian. they will never rot.’ And it was signed ‘Dawn.’ I realize now he was saying goodbye.”

Just one month earlier, on Dec. 7, Bowie made his final public appearance at the premiere of his Off Broadway musical *Lazarus* in New York City. “He seemed truly at peace and excited by what he was experiencing,” James Nicola, artistic director of New York Theatre Workshop, which is presenting the production, tells EW. “He floated into the lobby, really happy.”

Like the planet-hopping astral beings he conjured on the 1972 album *The Rise and Fall of Ziggy Stardust and the Spiders From Mars* and in the 1976 film *The Man Who Fell to Earth*, Bowie was constantly stepping into the unknown, reinventing himself with astonishing regularity and innovating at the drop of a bespoke hat. He morphed and moved on and never looked back, leaving the past where he thought it belonged. “My strength has always been that I never gave a s--- about what people thought of what I was doing,” he told Q magazine in 1989. “I’d be prepared to completely change from album to album and ostracize everybody that may have been pulled in to the last album. That didn’t ever bother me one iota.”

But even a brilliant extraterrestrial like Bowie had to start out as a mere mortal. Before he revolutionized rock & roll with androgynous characters like Ziggy Stardust, he was born David Robert Jones to working-class parents in 1947 London. As a child, he was already looking beyond Britain’s borders: He was tuned in to American pop and jazz pioneers like Little Richard and John Coltrane. “I had America mania when I was a kid, but I loved all the things that America rejects,” he told EW in 1997. “It was black music, it was the beatnik poets, it was all the stuff that I thought was the true rebellious subversive side.” His earliest recordings were released under the name Davie (or sometimes Davy) Jones, but,

CHRISTOPHER NOLAN
ON DIRECTING BOWIE

The director recalls how he persuaded the musician to play a role in his 2006 film The Prestige*—and how daunting it was to work with someone he’d grown up worshipping*

Andy Serkis, David Bowie, and Hugh Jackman in *The Prestige*

When we were casting *The Prestige*, we had gotten very stuck on the character of Nikola Tesla. Tesla was this otherworldly, ahead-of-his-time figure, and at some point it occurred to me he was the original Man Who Fell to Earth. As someone who was the biggest Bowie fan in the world, once I made that connection, he seemed to be the only actor capable of playing the part. He had that requisite iconic status, and he was a figure as mysterious as Tesla needed to be. It took me a while to convince him, though—he turned down the part the first time. It was the only time I can ever remember an actor passing on me, and so I petitioned him to let me explain why he was the right actor for it. In total honesty, I told him if he didn’t agree to do the part, I had no idea where I would go from there. I would say I begged him.

The experience of having him on set was wonderful. Daunting, at first. He had a level of charisma beyond what you normally experience, and everyone really responded to it. I’ve never seen a crew respond to any movie star that way, no matter how big. But he was very gracious and understood the effect he had on people. Everyone has fond memories of getting to spend time with him or speak to him for a little bit. I only worked with him briefly—four or five days—but I did manage to sneak a couple moments to chat with him, which are very treasured memories of mine. Normally when you meet stars, no matter how starry they are, when you see them as people, some of that mystique goes away. But not with David Bowie. I came away from the experience being able to say I was still his biggest fan, and a fan who had the very miraculous opportunity to work with him for a moment. I loved the fact that after having worked with him, I had just the same fascination with his talent and his charisma. I thought that was quite magical.

—AS TOLD TO MADISON VAIN

FRANCOIS DUHAMEL

unhappy about his lack of success with that moniker—and to avoid confusion with the Monkees singer of the same name—he rechristened himself David Bowie. "I have no confidence in David Jones as a public figure," Bowie told *People* in 1976. The new name—inspired by what he said was "the ultimate American knife"—was "the medium for a conglomerate of statements and illusions."

It wouldn't be Bowie's last reinvention, of course. After early singles failed to catch on, he scored his first notice with the 1969 single "Space Oddity," its rise coinciding with the return of the Apollo 11 astronauts that July. A chart hit in the U.K., the track was considered a novelty in the States, but it helped set Bowie on a lifelong journey of mutation and innovation. "I'm very aware of the impact I've had in Europe," Bowie told EW. "But my impression of the reception I'd had in America was 'Oh, here comes this eccentric limey again.' I never felt that I'd contributed much to the fabric of American rock."

That all changed in 1972 when Bowie dreamed up an intergalactic alter ego named Ziggy Stardust, whom he introduced on the album *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*. One of the first—and most important—concept albums in rock & roll, *Ziggy* told the tale of an Earth on the brink of Armageddon and the interstellar rock god sent to save it. The album also paved the way for future generations of androgynous, gender-bending icons in pop. "He was emaciated, he had bright orange hair and silver lipstick and no eyebrows, and he looked fantastic," the Cure's Robert Smith told EW in 1997. "The potency of the image was so strong that the next day at school everyone was saying, 'Did you see Bowie on *Top of the Pops*?'"

It's trite to point out, but no less true: Nobody had seen (or heard) anything like him in pop music before. Here was a guy performing with cabaret-glam theatricality in women's clothing—but he was playing loud, tough, hummable rock songs. It started Bowie on the road to being a barrier-busting hero who acted as an avatar for gender fluidity before that was even a term. (He stayed loyal to the cause: In 2014 he appeared in a PSA with Tilda Swinton that declared "Gender is between your ears, not between your legs.") But the fundamental power of the tunes on *Ziggy*

HIS MOST MEMORABLE **ROLES**

From Labyrinth *to* Zoolander, *Bowie brought unearthly charm to the silver screen.* BY CHRIS NASHAWATY

Labyrinth

EVERETT COLLECTION

The Man Who Fell to Earth *1976*
Though he was struggling with addiction and crippling paranoia at the time, Bowie's star turn as a dissipated alien in Nicolas Roeg's mind-scrambling sci-fi is gripping.

The Hunger *1983*
Come for the sapphic vampire sex between Susan Sarandon and Catherine Deneuve, stay for Bowie as a rapidly aging bloodsucker looking for a cure in director Tony Scott's moodily art-directed erotic thriller.

Labyrinth *1986*
Written by Monty Python's Terry Jones and executive-produced by George Lucas, Muppets maestro Jim Henson's creature-feature fantasy gets extra gonzo points for casting Bowie, opposite a young Jennifer Connelly, as Jareth, fright-wigged King of the Goblins.

Basquiat *1996*
Bowie seems to have a blast playing Andy Warhol in Julian Schnabel's biopic of '80s art star Jean-Michel Basquiat. Is it cartoony and fey? Sure. But he also manages to capture Warhol's deadpan sense of childlike wonder.

Zoolander *2001*
If you're going to have a high-noon male-model walk-off with "old-school rules," who better to emcee than rock's most stylish icon?

The Prestige *2006*
Christopher Nolan's puzzle-box study of the tense rivalry between a pair of illusionists in 19th-century London is a brainteasing delight. And one of its slyest pleasures comes with Bowie's emergence from behind a wall of electric currents. His brief role as industrial pioneer Nikola Tesla zaps the film to life.

BOWIE, REMEMBERED

We were doing sound check on the first show [of Blondie's tour with Bowie and Iggy Pop in 1977]. We had driven all night so we were just sort of nervous. Iggy and David came walking on stage, and we just got really quiet. They said, "Hi, welcome to the tour." David was just a gentleman, so British.

—DEBBIE HARRY, *BLONDIE*

BOWIE WAS TOTALLY GRACIOUS [DURING OUR TOUR], AND AFTER IT, BEING NICE TO EVERYBODY WAS SOMETHING I PICKED UP ON FROM HIM.

—CHRIS STEIN, *BLONDIE*

I asked David if he wanted to sing [my 1982 song "Cat People"]. I went to Switzerland where he lived, and we went to dinner. David said, "Can we start tomorrow after breakfast?" Normally rock stars want to start at five in the afternoon. He did one or two takes, and it was done. That was how professional he was.

—GIORGIO MORODER, *PRODUCER*

One day on tour, we went to the Prado museum [in Madrid] and he basically became my art guide for the day. He knew everything about all the different paintings and was just talking to me about them. I had a guided tour by David Bowie!

—ADRIAN BELEW, *BOWIE'S ONETIME TOURING GUITARIST AND MUSIC DIRECTOR*

Stardust could not be denied, and the album helped launch Bowie into the orbit of stars such as Mick Jagger. "David was always an inspiration to me and a true original," Jagger told EW in a statement. "He was wonderfully shameless in his work, we had so many good times together."

As Bowie's reinventions continued that decade—from the Americanized alien of 1973's *Aladdin Sane* to the enigmatic Thin White Duke of 1976's *Station to Station*—his stardom in the United States hit a fever pitch. One of his biggest fans at the time was a young Bruce Springsteen, who first met Bowie in Philadelphia in 1974. Bowie's former business manager Pat Gibbons tells EW: "We were in the middle of the *Diamond Dogs* tour, and Philadelphia's premier disc jockey called me and told me how Bruce was making a lot of noise [in the city] and had a really great first record—would [Bowie] come down to the studio and watch him record a little bit? David said, 'Absolutely,' and he went to meet him. He was aware of Bruce. And Bruce was this shy guy, but on the spur of the moment David recorded Bruce's song 'It's Hard to Be a Saint in the City' right there in the recording studio with him."

Despite the headiness of his ascendant stardom in the '70s, Bowie found time to start a family. He wed first wife Angie in 1970, and the following year the couple had a son, Duncan, whom they affectionately called Zowie. They divorced in 1980. (Angie was in the midst of filming the current season of the U.K.'s *Celebrity Big Brother* when she was informed of his death.) Despite the split, he cared deeply about family. "He was a devoted, devoted father to Duncan," Gibbons recalls. "While he went through his divorce with Angela, he was adamant about being a custodial parent, which he was granted."

But Bowie's struggles with drugs, specifically cocaine, took their toll in the 1970s. *Station to Station* may be regarded as one of his most vital releases, but he noted that his penchant for partying was so intense during the era that he recalls little about the actual creation of the album. "I was flying out there, really in a bad way," he told Q in 1997. "I listen to *Station to Station* as a piece of work by an entirely different person."

In an effort to get clean, Bowie relocated to Switzerland in 1976 and eventually settled in Germany. There he teamed with Brian Eno to craft what became known as his Berlin Trilogy of albums—1977's *Low* and *"Heroes,"* and 1979's *Lodger*—which set his dystopian obsessions against the still-emerging electronic sounds that would inform the radio-friendly new wave of the '80s. "In the mid- to late '70s Berlin was an incredible city," his friend and collaborator Giorgio Moroder tells EW. "There were a lot of things happening, the nightclubs were open 24 hours. It was a great experience in Berlin for him."

Mass audiences finally caught up with Bowie at the dawn on the MTV era. He had been crafting music videos long before there was a proper outlet for them, but the cable channel gave him a platform for clips like 1983's "China Girl," which helped turn him into an international pop sensation. Even as MTV boosted him, though, he was never afraid to bite the hand that fed him. "It occurred to me, having watched MTV over the last few months, that's it's a solid enterprise, really. It's got a lot going for it. I'm just floored by the fact that there are so few black artists featured on it," he told VJ Mark Goodman during an on-air interview in 1983. "Why is that?"

BOWIE, REMEMBERED

I met David Bowie when I was 14, and he became a hero to me—because he was an artist, and because he was a genius who had the time to be kind. I'd never met such an extraordinary artist before, and I haven't since.

—JENNIFER CONNELLY,
BOWIE'S LABYRINTH *COSTAR*

I WENT TO SEE HIM IN CONCERT… IN DETROIT. I ALREADY HAD MANY OF HIS RECORDS AND WAS SO INSPIRED BY THE WAY HE PLAYED WITH GENDER CONFUSION. [HE] WAS BOTH MASCULINE AND FEMININE. FUNNY AND SERIOUS. CLEVER AND WISE.

—MADONNA

He was a perfectionist about his own performance, and he came to the monitor to check takes and make small adjustments in his movement. He knew how to perfect and optimize an opportunity—and make yet another iconic image.

—MARK ROMANEK,
MUSIC-VIDEO DIRECTOR

HIS MOST MEMORABLE ALBUMS

The gold standards, plucked from 28 studio releases.

BY LEAH GREENBLATT

DAVID BOWIE
LOW

Hunky Dory *1971*
A wild one-man jukebox filled with sly counterculture sketches ("Queen Bitch"), art-life manifestos ("Changes"), and epic space fables ("Life on Mars?").

The Rise and Fall of Ziggy Stardust and the Spiders From Mars *1972*
All hail alter ego Ziggy—a preening ambisexual alien spreading his "hazy cosmic jive" to Earth's unsuspecting populace.

Aladdin Sane *1973*
Inhabiting his next galactic glam-rock ambassador, Bowie delivered yet another fully formed world of sonic wonder.

Diamond Dogs *1974*
Bleak Orwellian imagery and sinister riffs signaled a deliberate goodbye to glam.

Station to Station *1976*
He may have been too blitzed on cocaine when he made it, but *Station* is still a masterwork of strutting funk, soul, and paranoid-android experiments.

Low *1977*
The first in the so-called Berlin trilogy offered a rich, strange, inimitably Bowie-esque take on the emerging avant-garde.

Scary Monsters (and Super Creeps) *1980*
An intriguing home for both tonal detours and midperiod classics ("Fashion," "Ashes to Ashes").

Let's Dance *1983*
No mythology, no alter egos; just Bowie at his MTV-beguiling best on smashes like "China Girl" and "Let's Dance."

Heathen *2002*
A hazy, dreamlike distillation of post-millennium angst.

Blackstar *2016*
His much-lauded return was also his parting gift: a gorgeous and fittingly sui generis send-off.

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TOYOTA

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HIS MOST MEMORABLE **SONGS**

A crucial (if hardly comprehensive) list of unforgettable anthems.

BY LEAH GREENBLATT

“Space Oddity” 1969
A dreamy galactic blastoff that arrived just days before the Apollo 11 moon landing.

“Changes” 1971
“Turn and face the strange,” he commands in a chorus that could double as a career manifesto.

“Life on Mars?” 1971
Presaging the Stardust to come, Bowie unfurled this sprawling cinematic opera.

“Ziggy Stardust” 1972
A portrait of the artist as a young alien, delivered with one of rock’s most deathless guitar riffs.

“Rebel Rebel” 1974
An electric youthquake ode custom-tailored for a nascent generation of gender-bent dandies and vamps.

“Fame” 1975
Co-penned by John Lennon, this vicious take on the dark side of boldfaced fortune would, ironically, go on to become Bowie’s first Stateside No. 1.

“Heroes” 1977
Couldn’t we be? Though hardly a hit upon release, it would become a signature anthem.

“Under Pressure” 1981
This epic duet with Queen frontman Freddie Mercury made modern madness sound almost bearable.

“Modern Love” 1983
Modern love is hard; falling for his take on it was easy.

“I’m Afraid of Americans” 1997
A thrashing indictment of cultural dominance you can dance to.

“Lazarus” 2016
This meditative beauty’s opening lines—“Look up here, I’m in heaven”—offers a final, elegant farewell.

Bowie’s creative impulses never wavered either, whether he was teaming up with Nile Rodgers for the hit album *Let’s Dance* or pursuing film roles like his memorable turn as Jareth the Goblin King in 1986’s *Labyrinth*. “I’ve always called him the Picasso of rock & roll,” Rodgers tells EW. “We were doing *Let’s Dance*, and one day he came to my apartment and he was sort of hiding something behind his back. And he says, ‘Nile, darling, I want the album to sound like this.’ And he whipped out a picture of Little Richard in a red suit getting into a red Cadillac convertible. I knew exactly what he was talking about.”

As grunge and alternative revolutionized music in the 1990s, Bowie was there too, as an artist who was part of the conversation and as a godhead to a new generation of musicians. Some of them became collaborators and friends. Trent Reznor cited Bowie as a major influence, and in 1995 his band Nine Inch Nails toured with Bowie. “That’s one of those things where I still look back and go, ‘Oh man, that actually really happened,’ ” Reznor told EW in 2014. “He came to me and said, ‘I made this difficult album [1995’s *Outside*] with Eno, and we’re probably going to bum everybody out because we’re just going to play stuff off this record. We’re not going to do any hits, because that’s what I want to do.’ I thought that took real courage and conviction.... He’s the real deal. He’s one of those few people who didn’t disappoint you when you actually get to know them.”

As Bowie advanced into his 50s, his creative output began to wane. Following the release of 2003’s *Reality* he had planned a massive world tour, but the trek had to be cut short when a blocked artery required surgery, and he performed his last full concert in Germany on June 25, 2004. (His final performance would be a “Changes” duet with Alicia Keys in New York City in 2006.) Still, he continued to be a champion of new sounds—he could often be seen scoping out indie-rock bands in New York’s downtown clubs—and collaborated with such acts as Arcade Fire and TV on the Radio. “Every report I’d heard about ‘meeting Bowie’ suggests that the guy was really, really good at meeting people and making them feel like a million bucks,” recalled Arcade Fire’s Owen Pallett, who recorded with Bowie on the title track to the band’s 2013 album *Reflektor*. “But no words could really describe the man’s complete generosity of spirit, intelligence and charisma.”

One possible reason for Bowie’s retreat from the spotlight at this time: rampant speculation suggesting his health was in decline. While Bowie never spoke about it to the press, his longtime musical partner Tony Visconti told *The Hollywood Reporter* in 2013, “We all know he had a health scare. I hate to hear it described as a major heart attack—it was not a major heart attack—but he had surgery in 2004 and he’s been healthy ever since.” Gibbons

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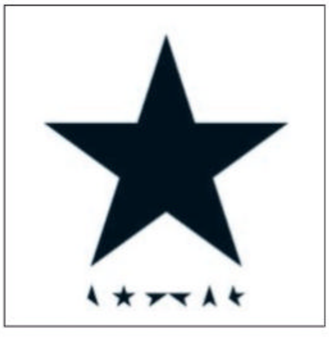
HOW BOWIE PULLED OFF HIS **FINAL MASTERPIECE**

Inside the making of his farewell album, ***Blackstar***.

BY ERIC RENNER BROWN

When David Bowie entered a New York City studio in January 2015 to record his 28th (and final) studio album, *Blackstar*, he had already been battling cancer for about six months. But the restless journeyman was determined to continue experimenting despite his illness: For these seven songs, the rocker tapped progressive jazz saxophonist Donny McCaslin and his tight-knit group of collaborators to bring demos like “Lazarus” and “Dollar Days” to life.

“He was singing very passionately with a lot of energy and a lot of conviction, and we were inspired by that,” McCaslin tells EW of the sessions, which spanned three one-week



STUDIO: HARRISON FUNK/ZUMA PRESS/CORBIS; 1976: PATRICK JARNOUX/*PARIS MATCH*/GETTY IMAGES

Bowie in 1976

tells EW of an encounter with Bowie in upstate New York a few years later: "He had told me about the heart attack he had—but he seemed terrific." Despite Bowie's hiatus from recording, he kept busy, guesting on the Ricky Gervais series *Extras* and curating the inaugural High Line Festival in New York.

Then came 2013—and a triumphant return with his 27th studio album, *The Next Day*, a startlingly vibrant collection that bridged the past and future of Bowie's musical career. That creative spark continued through his final album, *Blackstar*. According to Visconti, the record was intentionally crafted as his farewell. "He really wanted to do something new and to push the boundaries," saxophone player Donny McCaslin told EW about recording with Bowie on *Blackstar*. "I didn't notice him reaching back. I just felt like he's pushing."

All his life, Bowie never stopped his restless reach toward the unknown. "There's a song on his album *Low* called 'Speed of Life,' and that's the speed at which he seemed to move—his music and his image and his focus were always changing, always in motion," said Martin Scorsese, who directed Bowie in 1988's *The Last Temptation of Christ*. "With every movement, every change, he left a deep imprint on the culture."

ADDITIONAL REPORTING BY *ERIC RENNER BROWN, JESSICA GOODMAN, GINA McINTYRE, KEVIN O'DONNELL, GILLIAN TELLING, AND MADISON VAIN*

chunks from January to March at the Magic Shop studio in SoHo, a few blocks from Bowie's home. "He said something to me like 'Donny, I don't know what's going to come of this, but let's have some fun.' The spirit couldn't have been better."

Now, after his death, fans are listening to these lyrics knowing that Bowie was well aware of his end—especially the haunting title track ("Something happened on the day he died/Spirit rose a metre and stepped aside") and the album's heartbreaking coda "I Can't Give Everything Away," one of the finest songs he ever wrote. Despite the record's dark lyrical content, humor and spontaneity dominated the sessions, which would run from 11 a.m. until 4 p.m. Bowie took an active role in the process, performing tracks in the room with the band and encouraging communication, interplay, and risk taking. "He was so present in the moment and so focused on pushing the envelope," McCaslin recalls. "It's progressive, boundary-pushing music."

Bowie also drew on influences beyond his close crew of producer Tony Visconti and McCaslin's ensemble. LCD Soundsystem's James Murphy stopped by multiple times in February to add "neat percussion sounds," McCaslin says. And Bowie "was reading all the time" and digesting plenty of new music: He raved about D'Angelo's *Black Messiah*, which dropped shortly before the sessions began, as well as Kendrick Lamar's *To Pimp a Butterfly*, which came out near their conclusion.

After a day's worth of final overdubs with McCaslin last spring, Bowie and Visconti sequestered themselves to assemble the recordings into a cohesive album. But McCaslin met with Bowie once more in November to hear the result. "It was overwhelming to me just to hear the whole sonic montage and how they kind of put it all together," McCaslin says. "I think he was very happy with how the record turned out."

Get complete coverage of David Bowie—including archival interviews, tributes from his friends and colleagues, expanded lists of his best songs, music videos, movie roles, and more—online at ***ew.com/davidbowie***

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Tune In and Chill

MISSING THE HOLIDAYS? HERE'S AN EXTRA GIFT: OUR **WINTER TV PREVIEW**, THE **ULTIMATE GUIDE TO THE 35 SHOWS** TO OBSESS OVER WHILE THE DAYS ARE COLD AND THE NIGHTS ARE LONG. SO COZY UP AND START WATCHING. (AND NO THANK-YOU NOTE NECESSARY!)

Illustration by LÆMEUR | Icons by Mikey Burton

Girls

AS LENA DUNHAM'S MILLENNIAL DROM-COM BEGINS ITS WIND-DOWN, THE GIRLS TALK ABOUT WHAT'S THEY'LL FACE THIS SEASON, REAL-LIFE WEDDINGS, AND THE INDISPENSABLE ADVICE GIVEN TO THEM BY RITA WILSON.

By Sara Vilkomerson @Vilkomerson
Photographs by Brigitte Lacombe

Jemima Kirke, Zosia Mamet, Lena Dunham, and Allison Williams photographed on Nov. 30, 2015, in New York City

HBO
FEB. 21 | 10PM
Returning Comedy

“This

is so fun,” says **Lena Dunham**, looking around the room at her castmates, who are all lounging on a sofa. “Whenever EW talks to us, it’s the first time we get to hang out and catch up.” Indeed, an interviewer in the room isn’t really necessary—Dunham, **Jemima Kirke**, **Zosia Mamet**, and **Allison Williams** excitedly bounce between subjects as varied as dog training, the music they’re downloading (the *Hamilton* soundtrack, Adele, Justin Bieber), projects outside of *Girls*, and some of the twists and turns of the HBO show’s upcoming season. And while we can’t fully reveal all the details, season 5 sees our intrepid friends travel as far as Tokyo to tackle new life changes as the Girls continue to transform into women.

▼▼▼

Thematically, what were you hoping to accomplish this season?

DUNHAM There’s a lot about making the adult decision and then realizing that just because you made an adult decision doesn’t mean your life is going to fall into perfect place. It was important to us that you see them taking active, concrete steps forward in their maturity: Jessa being in school, Shosh moving to Tokyo, Marnie getting married, Hannah with a steady job and in a relationship. They’re making moves toward adulthood, but it’s *Girls*, so obviously the moves aren’t that effective.

There’s an episode early on where Hannah realizes she needs to help her father, who is coming out as a gay man. That’s pretty adult.

DUNHAM When Jenni [Konner] and I wrote that episode, we were talking about how horrible that moment is when you realize your parents are human, and how it’s really so dark. Some people have always known their parents were human, but some people haven’t. I fall more into the latter category. I have great parents, and they sheltered me a lot from the reality of adult emotions. Also: My dad would like me to let you know that he is straight and still with my mom.

What’s so nice about the first episode is seeing all four of you on screen together.

WILLIAMS It’s a meta treat for us, too, because it’s so nice to hang.

MAMET And it doesn’t happen that often.

DUNHAM Not to be too cheesy or too overshare-y, but that was an episode where I truly felt the love of you guys. I was really sick and then the minute I got better my uncle, who I was very close to, passed away. You guys gathered around me in this really amazing way.

MAMET It felt like a family, not that it doesn’t always, but that episode specifically because we were away together. We all stayed at Jemima’s mother’s house. I had the best time.

Marnie’s behavior to her friends at her wedding can be described as being, simply, the Marnie-est. Sort of aggressive passive aggression.

(PREVIOUS SPREAD AND THIS SPREAD) STYLING: ISE WHITE/FACTORY DOWNTOWN; KIRKE’S HAIR: SHERRY HEART; MAKEUP: DANI LEVI/CHARLOTTE TILBURY MAKEUP, GLOSSIER SKINCARE, SONIA’S BROWBAR; CAMI: HANRO; PANTS: ROSIE ASSOULIN; SHOES: BRIAN ATWOOD; MAMET’S WARDROBE: KEMAL & KARLA/THE WALL GROUP; HAIR: BLAKE BURKHOLDER/JOHN FRIEDA/JED ROOT; MAKEUP: MIN MIN MA/LANCOME/STARWORKS ARTISTS; SUIT: MAX MARA; SHOES: SCHUTZ; WATCH: TIFFANY; DUNHAM’S WARDROBE: SHIRLEY KURATA; HAIR: RHEANNE WHITE/SEE MANAGEMENT; MAKEUP: MATIN/NARS COSMETICS/TRACEY MATTINGLY

(Clockwise from left) Dunham, Kirke, Williams, and Mamet; (below) Marnie's wedding

(PREVIOUS SPREAD AND THIS SPREAD) DUNHAM'S JACKET: TITLE A; PANTS: ELEVENSES; CAMI: ANTHROPOLOGIE; SHOES: CHRISTIAN LOUBOUTIN; WILLIAMS' WARDROBE: CRISTINA EHRLICH/THE ONLY AGENCY; HAIR: RHEANNE WHITE/SEE MANAGEMENT; MAKEUP: GIANPAOLO CECILIATO/SISLEY PARIS/JED ROOT; SUIT: DOLCE & GABBANA; SHOES: MANOLO BLAHNIK; EARRINGS: ARA VARTANIAN; RING: NOOR FARES; SET DESIGN: JONATHAN RITZMAN/BEDNARK STUDIO; (THIS SPREAD) DUNHAM'S CAMI: ANTHROPOLOGIE; KIRKE'S SHIRT: CALVIN KLEIN; MAMET'S BLAZER: MAX MARA; WATCH: TIFFANY; WILLIAMS' VEST: DOLCE & GABBANA; EARRINGS: ARA VARTANIAN; *GIRLS*: MARK SCHAFER/HBO

WILLIAMS It's so fun to be able to turn that dial way up and just leave it there. [*To Dunham*] Remember in the beginning I was like, "So what's the arc?" You were like, "Just up and down, up and down."

DUNHAM You were trying to map it out in an emotionally intelligent way and I was like, "No. You are that crazy chick now."

WILLIAMS I'm so happy that my actual wedding went nothing like it.

You got married [to Ricky Van Veen in September] after shooting this episode. Was it strange for these events to come so close together?

WILLIAMS It was so weird. My wedding was very different from Marnie's. It was really fun to have these girls there and to be actual supportive adults.

DUNHAM The worst thing ever was that at Allison's actual wedding I saw someone wearing the bridesmaids' dress that we wore to Marnie's wedding.

KIRKE Someone pregnant, though.

DUNHAM She looked great in it! For [*Girls*] we picked the most hideous shade.

WILLIAMS And wore it in crazy ways.

KIRKE Which was great 'cause no one could upstage anyone else. We all looked equally as s---ty!

WILLIAMS I was a very different bride—thank God—than Marnie. I think a lot of people showed up to my wedding expecting more Marnie than they got.

DUNHAM You were so chill, and I have to admit I was expecting you to be more... concerned about people's whereabouts and activities. But you were really "live and let live" about the whole thing.

WILLIAMS I just wanted everybody to be happy. Did anyone go fly-fishing?

MAMET I got to go horseback riding with a chick named Tequila. I couldn't have been happier.

DUNHAM The ropes course was fun.

WILLIAMS Did you complete the ropes course?

DUNHAM Yes.

KIRKE No. Lena, don't lie. You fell off and didn't get back on.

DUNHAM I did get back on! I finished the entire course! [*Voice raised*] I'm literally enraged right now. [*Kirke laughs.*] Yes, I fell off, but then a guy came and pulled me back on. I fell again. But then I still completed the ropes course, you f---ing bitch.... But you did an amazing job. You scrambled up there, no problem.

KIRKE I heard you quit.

MAMET [*To Williams*] At your wedding, Rita Wilson [who plays Marnie's mom] said my favorite thing about marriage that anyone has ever said ever: "Same bathroom, different toilets."

WILLIAMS She gave us that same advice! You need to be able to talk s--- while looking in the mirror at each other, but you gotta poop in different places. [*Laughs*] Let me tell you, Rita knows everything about everything.

Next season, the show's sixth, will be the last for *Girls*. Why did you feel like it was time to wrap things up?

DUNHAM I feel like after you see this whole season you'll see that the girls are heading to... not a conclusion in their life, but this period of their life—that the show is about—is ending. It's always been important to us that we know and understand when it's time to wrap it up. It is about a very specific time in life, and we don't want to push past that or overextend it.

Do you already have a sense of what that ending might look like?

DUNHAM Jenni and I have always had a sense since we finished the first season, but we've always kind of had an end point we're working toward. We're definitely thinking about it. How do these girls leave their 20s? Hopefully like a campsite: Leave it like they found it. ◆

11.22.63

With the help of Stephen King and J.J. Abrams, a best-seller time-travels to TV. Things are about to get weird.

HULU
FEB. 15
New Drama

DON'T LET STEPHEN KING'S NAME FOOL you: The eight-part miniseries *11.22.63* may be adapted from the horror master's 2011 best-seller, but the story about an English teacher who travels through time to prevent the assassination of President John F. Kennedy isn't exactly terrifying.

Not at first, anyway. When Jake (James Franco) leaves the present for the past through a portal in his friend Al's (Chris Cooper) diner, he arrives in 1960 (not 1958, one of many tweaks from the book approved by King, who serves as an EP). Jake's not yet too concerned with Lee Harvey Oswald (Daniel Webber), who's still years away from plotting his fateful shots. He has time to settle down, upgrade his wardrobe, and, most important, fall for a young librarian named Sadie (Sarah Gadon) and the optimistic era she represents. "Honestly, this is a love story dressed in the coat of a spy thriller," exec producer Bridget Carpenter says. "It's a man falling in love with not just the woman he meets in the '60s, but the '60s itself."

But as time travelers tend to learn, history doesn't like to be changed. As Jake prepares for 1963, the scary starts happening—he dodges car crashes and freak fires that keep him from tracking Oswald; plus, he has to make sense of a world in which he doesn't belong, a feeling Franco says he understands. "Jake has to pretend he's not from the future, so he's performing. He's doing what I do for a living," he says. In fact, the actor originally wanted to do more than perform—after reading the novel, he asked King if he could help bring the story to screen, but by then J.J. Abrams was already on the job as EP. "I said, 'Well, there's no way I'm gonna outbid J.J. Abrams,'" Franco says, laughing. Luckily, he didn't totally lose out. "Weeks later, J.J. emailed and said, 'I think you'd be great as the lead.'" —*Shirley Li*

James Franco; (above) with Sarah Gadon

SCRIPT TEASE

Broa

THE MISADVENTURES OF **ABBI** AND **ILANA** ARE BACK WITH 10 NEW EPISODES THAT SEE THE BEST FRIENDS FACE THE DMV, RATS, AND THE MOST HORRIFIC OF ALL NYC CULTURAL INSTITUTIONS: POP-UP SHOPS

COMEDY CENTRAL
FEB. 17 | 10PM
Returning Comedy

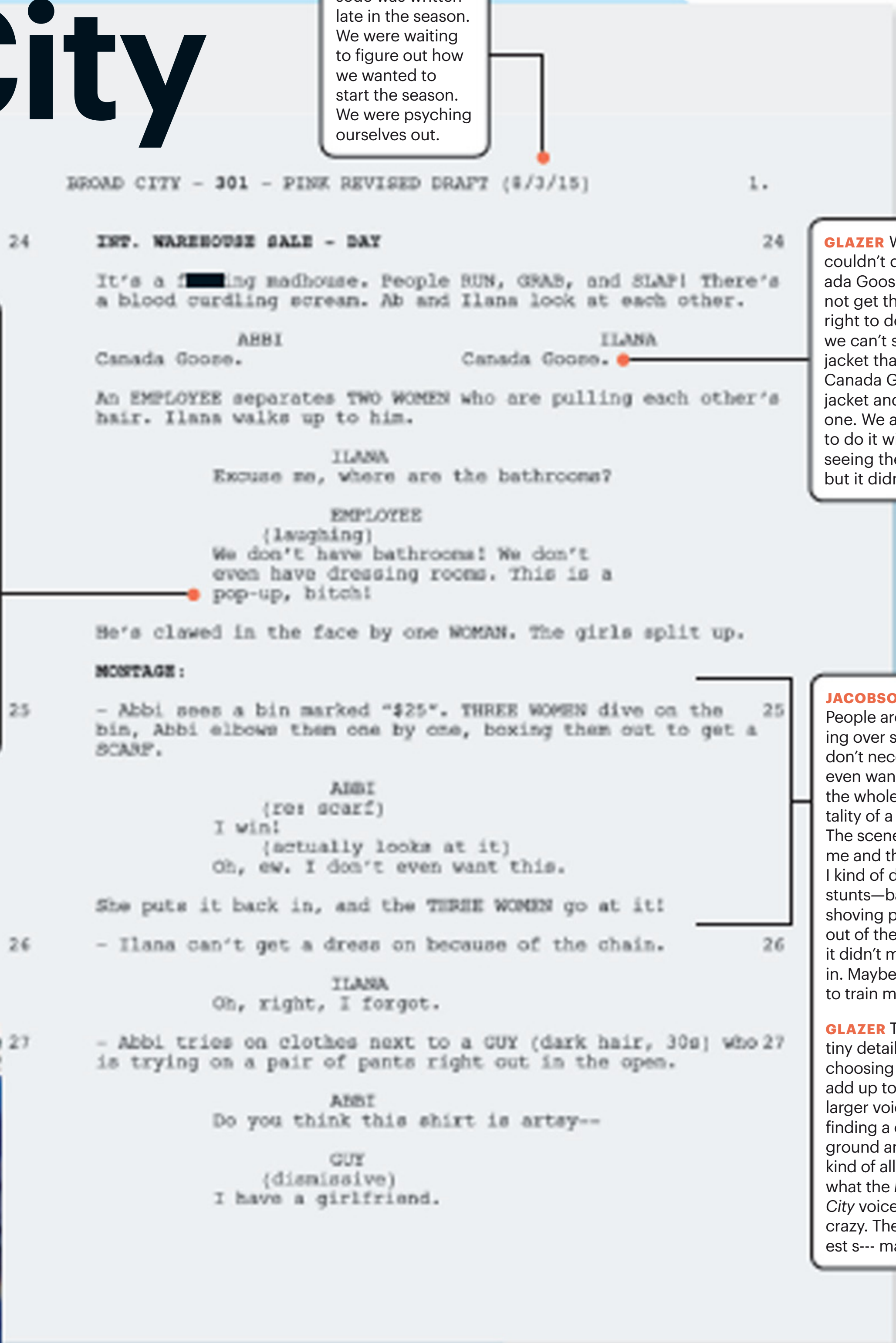
AMONG THE BIG SURPRISES IN store for season 3 (Hillary Clinton cameos as herself! We'll meet Abbi's dad!), the debauched buddy sitcom pledges revolt against its own rhythm for Abbi Jacobson and Ilana Glazer's onscreen heroines. "We have major changes this year—in work and in love—and episodes where we get dramatic," teases co-creator Glazer. In the premiere, that drama comes with a discount, as Abbi and Ilana face down a hellish New York sample sale. Here, the duo annotate a page from that script—before another shopper totally snatches it out of their hands. —*Marc Snetiker*

Abbi Jacobson and Ilana Glazer

GADON AND FRANCO: BEN MARK HOLZBERG/HULU; FRANCO: RUSS MARTIN/HULU; *BROAD CITY*: COMEDY CENTRAL

d City

JACOBSON We usually write very much in order, but we didn't this year. This premiere episode was written late in the season. We were waiting to figure out how we wanted to start the season. We were psyching ourselves out.



BROAD CITY - 301 - PINK REVISED DRAFT (8/3/15) 1.

24 **INT. WAREHOUSE SALE - DAY** 24

It's a f[redacted]ing madhouse. People RUN, GRAB, and SLAP! There's a blood curdling scream. Ab and Ilana look at each other.

ABBI
Canada Goose.

ILANA
Canada Goose.

An EMPLOYEE separates TWO WOMEN who are pulling each other's hair. Ilana walks up to him.

ILANA
Excuse me, where are the bathrooms?

EMPLOYEE
(laughing)
We don't have bathrooms! We don't even have dressing rooms. This is a pop-up, bitch!

He's clawed in the face by one WOMAN. The girls split up.

MONTAGE:

25 - Abbi sees a bin marked "$25". THREE WOMEN dive on the bin, Abbi elbows them one by one, boxing them out to get a SCARF. 25

ABBI
(re: scarf)
I win!
(actually looks at it)
Oh, ew. I don't even want this.

She puts it back in, and the THREE WOMEN go at it!

26 - Ilana can't get a dress on because of the chain. 26

ILANA
Oh, right, I forgot.

27 - Abbi tries on clothes next to a GUY (dark hair, 30s) who is trying on a pair of pants right out in the open. 27

ABBI
Do you think this shirt is artsy--

GUY
(dismissive)
I have a girlfriend.

GLAZER That actor's name is Bowen Yang, and he was so funny. He cracked us up. The way he performs this part, it's truly scene-stealing. We really get off on the type of comedy where you're supposed to know something, and it's like, who knows this kind of s---? They're almost embarrassed that they don't realize what the pop-up culture is.

GLAZER We couldn't do Canada Goose. Could not get the legal right to do it, and we can't show a jacket that isn't a Canada Goose jacket and call it one. We also tried to do it without seeing the jacket, but it didn't work.

JACOBSON People are fighting over stuff they don't necessarily even want. That's the whole mentality of a big sale. The scene with me and the scarf, I kind of did stunts—basically shoving people out of the way. But it didn't make it in. Maybe I need to train more.

GLAZER Those tiny details, like choosing a scarf, add up to this larger voice. We're finding a common ground and we're kind of all knowing what the *Broad City* voice is: It's crazy. The stupidest s--- matters.

Fuller House

WHAT EVER HAPPENED TO PREDICTABILITY? SURELY NO ONE WOULD HAVE GUESSED THAT 20 YEARS AFTER *FULL HOUSE* CAME TO AN END, FANS WOULD FINALLY GET THEIR LONG-WISHED-FOR SPIN-OFF.

NETFLIX
FEB. 26
New(ish) Comedy

WHEN THE ORIGINAL CAST members of *Full House* took the stage during the first live studio taping of its spin-off show, *Fuller House*, the crowd went insane. "It was something like seven minutes of applause for each one of them," says executive producer Bob Boyett. "On the floor, we're going, 'How will we ever cut this together?'"

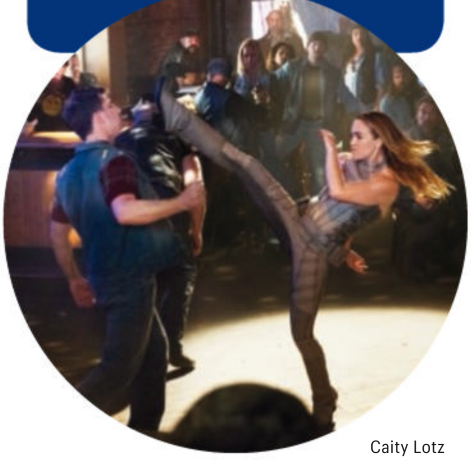
Although the "legacy cast" appear in the premiere episode and are peppered throughout the show, the 13-episode series mainly focuses on present-day, newly widowed D.J. (Candace Cameron Bure) raising her three boys in her original San Francisco home with the help of her younger sister Stephanie (Jodie Sweetin) and zany BFF Kimmy Gibbler (Andrea Barber). "Our three leads had not done a sitcom in over 20 years. And we sold the show without a pilot or a script," says creator Jeff Franklin. "So it was a leap of faith. I wasn't really sure [about it] until we got on the stage with everyone. And I couldn't have been happier."

Though Michelle (Ashley and Mary-Kate Olsen) is missing—which the cast winks at in the premiere—there's some new blood on set: Soni Bringas, who plays Kimmy's daughter, and four child actors who play D.J.'s brood. (Another set of twins, this time boys, play her baby.)

John Stamos, who in his capacity as producer had been pitching a *Full House* follow-up with Boyett and Franklin since his days on *ER*, says he understands fans don't want them messing *too* much with the original family sitcom, which ran from 1987 to '95. "It's an important legacy," Stamos says. "And that's where I've come in as much as I can: I'm going to protect this, what people love about this show." He does have mercy! *—Rennie Dyball*

Candace Cameron Bure, Jodie Sweetin, and Andrea Barber

PHOTOGRAPH BY **ART STREIBER**



Caity Lotz

DC'S LEGENDS OF TOMORROW

What do you get when you take a disgruntled group of superheroes and supervillains and let them travel through space and time? Total mayhem.

THE CW
JAN. 21 | 8PM
New Sci-fi

DOMINIC PURCELL AND WENTWORTH Miller are busting out of a jail, but this isn't a scene from their upcoming *Prison Break* reboot—it's 1986, and the baddies they once played on *The Flash*, Heat Wave and Captain Cold, are trying to free the Atom (Brandon Routh) from the clink. You know, just another day in the life of a time-traveling supervillain.

Brought together by Time Master Rip Hunter (Arthur Darvill), the trio join a disparate group of other DC comic heroes and villains, including White Canary (Caity Lotz) and Firestorm duo Dr. Martin Stein (Victor Garber) and Jax Jackson (Franz Drameh), to travel through various time periods—Pleasantville '50s and the groovy '70s, among them—in a bid to prevent Vandal Savage (Casper Crump) from taking over the world. But it won't be easy. Similar to the rules in *Back to the Future*, you can't mess with the past without consequences. You also can't return to the same time you've changed twice, which means safety's not guaranteed. "People die, then they die for real," EP Phil Klemmer says. "You can't go back and tell them to duck when they got struck by a bullet, because saving their life winds up blurring the entire universe." So...good luck, guys!*—Natalie Abrams*

DC'S LEGENDS OF TOMORROW: JEFF WEDDELL/THE CW

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Only at Walmart

Billions

DAMIAN LEWIS AND **PAUL GIAMATTI** SQUARE OFF AS A HEDGE-FUND BILLIONAIRE AND THE FEDERAL PROSECUTOR DETERMINED TO TAKE HIM DOWN. MAY THE BADDEST BALLER WIN.

By Marc Snetiker

SHOWTIME
JAN. 17 | 10PM
New Drama

(Above) Condola Rashad, Toby Leonard Moore, and Paul Giamatti; (left) Damian Lewis

THESE HEDGE-FUND TRADERS AREN'T NEARLY AFRAID enough. Background extras in polos and pantsuits barely blanch as their usually jocular boss, billionaire Bobby "Axe" Axelrod (Damian Lewis), storms through the bull pen. Axe is uncharacteristically ablaze today—some damning intel about the fund and its founder has been leaked—so tension should be dripping down the drywall at Axe Capital, a high-powered hedge fund under federal investigation on Showtime's crime thriller *Billions*. But today, the director has noticed that the actors don't cower enough as Lewis tornadoes through the room. Possibly with good reason: Between takes, Lewis croons "Maria" from *West Side Story*. Like his character, he's athletic and almost too playful. So the director has to intervene. On the next take, nobody dares to look Axe in the eye.

Power—in business, in sex, in money—is the currency on *Billions*, a cat-and-mouse series about a ruthless billionaire (Lewis) going head-to-head with a U.S. attorney (Paul Giamatti) hell-bent on bringing him down. Penned by *Rounders* writers Brian Koppelman and David Levien and *Too Big to Fail* author Andrew Ross Sorkin, the 12-episode drama dares the audience to choose a side in the clash between two oft-corrupt realms: government and Wall Street.

"These people are living in our world as American oligarchs, people who self-mythologize and recast themselves as heroes," says Koppelman. "Some of us look at the businessman as the personification of evil, and others see him as the ultimate goal of American exceptionalism. We're trying to get underneath the monolith of both the billionaire and the federal prosecutor." The story echoes a national narrative seminally explored in Oliver Stone's 1987 *Wall Street*, and again in 2011's *Too Big to Fail*, and even in this year's *The Big Short*, which essentially leaves off where *Billions* begins. "Coming out of the financial crisis, there were no prosecutions of the big banks and anybody responsible for the systemic collapse," says Levien. "This seemed like the next chapter in a slice of the Wall Street story."

On one side of the clash is Chuck Rhoades, Giamatti's U.S. attorney staving off temptation from "old money" corruption who's set his suspicions on showboating billionaire Bobby Axelrod. "It has a Napoleonic quality, this guy who sees himself as the free spirit of the law taking down this fat-cat royal," explains Giamatti. "That's been really fun. I don't often get to play a guy who's in charge, who wins a lot of scenes and gets to tell people what the f--- to do."

On the opposite side (and in a much, much nicer beach house) sits Lewis' Axe, a self-made street-smart billionaire who built an empire through nefarious means, and whose reckless spending could be his own undoing. "He's sort of been written like a superhero, where he seems to outperform and outthink everybody," says Lewis. "TV's become a place where you can create these antiheroes. They compromise themselves, they behave dishonorably, but their passion makes us like them, and Axe is no different."

Billions isn't just a boys' club. Between both kings, there rests a queen: Rhoades' wife, Wendy (Maggie Siff), the resident psychiatrist at Axe Capital, whose loyalty to Axe will conflict with her husband's mission. "She's powerful.... She's not just 'somebody's wife,'" explains Siff, a fan-favorite alumna of FX's *Sons of Anarchy*. "It's too Machiavellian to say she has control over these men, but she does wield a lot of influence." In fact, *Billions* packs its cast with resilient women, like Condola Rashad's attorney Kate Sacker(a rising star at Rhoades' office) and Malin Akerman as Axe's wife (imagine Lady Macbeth in a spin class).

The freshman season finds Rhoades feverishly building a case against Axe, who leverages his own spies to stay one step ahead. Betrayals, blackmail, and secrets (including one shocker about 9/11) should keep the drama distant enough from real-world headlines—"We wrote this long before the current political situation," says Koppelman—yet *Billions* is not without its obvious parallels. Koppelman compares Rhoades' trajectory to those of politicians like Chris Christie and Rudy Giuliani, "people who've ridden these positions to elected power" and "are driven just as much by ambition."

With its lion-roaring premise, *Billions* promises pulpy fun, but audiences may find their allegiance to banker or barrister suggests a deeper discourse. "Is making money intrinsically bad? Are the cops any less corrupt than the robbers?" Lewis asks. "The audience will have to pick, and they may not want to reveal their own worldview." It's not just the hedge-fund traders who should be afraid.

LEWIS: JOJO WHILDEN/SHOWTIME; RASHAD, MOORE, AND GIAMATTI: JEFF NEUMANN/SHOWTIME

Rose Liston and Jason Ralph; (below) Olivia Taylor Dudley

The Magicians

WHILE THE ADAPTATION OF LEV GROSSMAN'S FANTASY BOOKS CENTERS ON STUDENTS ENROLLED AT A MAGIC SCHOOL, DON'T EXPECT ANY CUTE CROOKSHANKS OR LOVABLE HAGRIDS HERE

SYFY
JAN. 25 | 9PM
New Fantasy

▼▼▼

FOR EXEC PRODUCERS SERA Gamble, John McNamara, and Michael London, turning Lev Grossman's best-selling trilogy, often described as "Harry Potter for adults," into a pilot was no simple trick. The gritty coming-of-ager, which weaves the tales of a pack of teenagers as they develop their supernatural powers and find their way in life (both on Earth and in the Narnia-esque realm of alternate world Fillory), was complicated and, at times, totally twisted.

"Fantasy stories exist because human beings were looking for a way to talk about why people have the impulses that we do," explains Gamble. "There are very dark scenes in this book. They're not comfortable." So when Syfy acquired the show, the writers braced themselves for script notes...that never came. "On the first day of prep, they actually told us we were not going to have to abide by the typical standards in terms of sexuality, violence, and language," McNamara says. And though they did make several (Grossman-approved!) variations from the books, including aging up lead character Quentin (played by Jason Ralph) and his classmates, they're hoping fans will still embrace it. "We're presenting it to the world from the perspective of being fans of the books ourselves," Gamble says. "We understand that some of the choices we're making might be controversial. But our intention is to bring the spirit of these books to life. We're just grateful that the fandom exists, and they are interested to see the show." *—Danielle Nussbaum*

Cuba Gooding Jr.

THE PEOPLE V. O.J. SIMPSON:

AMERICAN CRIME STORY

Truth is stranger than fiction in the retelling of a crime that captured the nation

FX
FEB. 2 | 10PM
New Miniseries

▶▶▶ FX'S MINISERIES ABOUT THE ICONIC TRIAL GOES INSIDE THE COURTROOM AND THE personal lives of the case's players, including Marcia Clark (Sarah Paulson), Robert Shapiro (John Travolta), and O.J. Simpson (Cuba Gooding Jr.). Here are four things you'll see during the shows's 10-episode run that will take you right back to 1994–95. *—Tim Stack*

THE WHITE BRONCO CHASE

Production spent a year getting the permits to film on part of a Pasadena freeway but was still allowed only two days to shoot Simpson's infamous car chase with the LAPD. "It was the thing that drove the production team to a nervous breakdown," says executive producer Ryan Murphy, who also directed the episode.

TRAVOLTA IN HIS FIRST TV ROLE IN 35 YEARS

Murphy and exec producer Nina Jacobson worked hard to lure the *Welcome Back, Kotter* star back to the small screen. "I had been approached a number of times [to do TV]," admits Travolta, who dragged his feet until reading the script. "The writing was excellent and compelling."

THE KARDASHIANS

Long before their E! days, the clan was best known because of patriarch Robert (David Schwimmer), a close friend of Simpson's and part of his defense team. "I was lucky enough to speak to Kris Jenner," says Schwimmer. "What I discovered about Robert was he was a man of great faith, and I think that formed his sense of moral obligation to stay with O.J."

MARCIA CLARK'S HAIRSTYLES—ALL OF THEM

After being bullied by the media for her look, prosecutor Clark underwent several makeovers, which required Paulson to wear a trifecta of wigs. Says Paulson, "The first time I met Marcia she did say to me, 'I'm sorry about the hair. And the blazers—I'm sorry about the blazers.'"

LISTON AND RALPH: HILARY BRONWYN GAYLE/SYFY; DUDLEY: SYFY; *THE PEOPLE V. O.J. SIMPSON: AMERICAN CRIME STORY*: RAY MICKSHAW/FX

THE WALKING DEAD

The survivors will battle a depraved new enemy who could change the show forever. Good thing Glenn is back!

AMC
FEB. 14 | 9PM
Returning Drama

WHEN WE LAST LEFT RICK GRIMES & CO. they were in quite the pickle—covered in zombie guts and slowly making their way through a herd of flesh eaters. So one would expect things to kick off right back there when the show returns for the second half of season 6. Right? "Yeah, we actually don't get back to that for seven episodes or so," says EP Robert Kirkman. "It's gonna be quite a cliff-hanger." Wait, what? Is this Glenngate all over again?!? "Nah, I'm joking," says Kirkman. "We pick up right in that moment. Alexandria is overrun. Rick and the kids are all covered in guts trying to get through the crowd. Everyone is where we last saw them, and things get worse from there."

Speaking of things getting worse, the prologue that aired after the finale introduced a nefarious outfit called the Saviors, signaling the arrival of the ultimate *Walking Dead* comic-book villain—a barbed-wire-covered-baseball-bat-wielding lunatic named Negan (Jeffrey Dean Morgan). "We have lots of shake-ups from season to season—it keeps things interesting, keeps the blood pumping," says Kirkman. "But Negan is kind of an atomic bomb that's gonna be dropped on the show, and the show will probably never be the same after that." *—Dalton Ross*

THE WALKING DEAD: GREG NICOTERO/AMC; *ANGIE TRIBECA*: TYLER GOLDEN/TBS (2)

Q&A

Angie Tribeca

RASHIDA JONES STARS AS A HARD-EDGED DETECTIVE ON A POLICE-PROCEDURAL PARODY (CREATED BY STEVE AND NANCY CARELL!) THAT GOES FOR ABSURDIST LAUGHS

TBS
JAN. 17 | 9PM
New Comedy

Rashida Jones

What drew you to this type of comedy?
I was looking to take a little break when I got an email from Steve and Nancy. They said, "Would you ever consider playing this part?" And I'm a 100 percent die-hard fan of the movie *Airplane!* I've probably seen it more than anything else. That is my ultimate when it comes to comedy, and I feel like it hasn't been executed in the same way in a long time.

What kind of stories can we expect?
We go undercover as a ventriloquist and his dummy. We go undercover, and it's my *quinceañera*. We go undercover as chimney sweeps. We deal with heists, blackmail.... We're heavy on the comedy, light on the nuance.

What's the weirdest thing you've shot so far?
There was a scene where I had to change a grown man's diaper. That's probably the weirdest thing I've ever done in my life.

TBS is sneak-peeking the first season with a 25-hour marathon starting Jan. 17. Do you have any advice for those who attempt to binge?
Hydrate. Make sure to take 20-minute disco naps. Just take care of your blood-sugar levels and keep eating. I'm not going to suggest drug use, but... you know, if you really want to understand the show and you are prone to partying, don't be afraid to do it. *—Dan Snierson*

Vinyl

HBO'S GRITTY DIVE INTO THE UNDERBELLY OF THE 1970S RECORD BUSINESS IS NOTHING BUT SEX, DRUGS, AND ROCK & ROLL. OH, AND BETRAYALS. AND A MURDER. *By Clark Collis*

Bobby Cannavale (center)

BRIGITTE LACOMBE/HBO

HBO
FEB. 14 | 9PM
New Drama

THE TEAM RESPONSIBLE FOR BRINGING HBO'S DARK and dirty rock show *Vinyl* to life is what you might call a supergroup of talent—appropriate, given that the series is set in the 1970s music industry in New York City. The executive producers alone include legendary filmmaker Martin Scorsese, who directed the two-hour pilot; *Boardwalk Empire* showrunner Terence Winter, performing that same role here; and Mick Jagger, who first came up with the idea for a record-biz-set drama two decades ago. "It was something I knew a little bit about," says the Rolling Stones frontman, with considerable understatement. "I knew a lot of those oddball characters, and I thought it was a good backdrop. It was an idea I had for a movie, originally. Marty and I were developing it, and then the whole TV-series thing started to become a thing of quality, and we decided to make it into [that]."

Bobby Cannavale stars as Richie Finestra, founder of the fictional American Century Records. In the pilot, we find him having doubts about selling his label to a German conglomerate—and getting entangled in a homicide investigation. Beset by headaches on all sides, the sober Finestra falls off the wagon with formidable force, going on a coke-and-booze-fueled bender and provoking the wrath of his also-sober wife, Devon, played by Olivia Wilde. When Devon realizes her husband is three sheets to the wind for the first time in years, she responds by spitting a mouthful of whiskey in his face. "Nobody knew she was going to do that," says Cannavale. "I've never had anybody spit in my face before. It was f---ing intense. Marty was thrilled. We didn't have to shoot that one again."

The deep talent pool doesn't stop there. Andrew "Dice" Clay plays a radio bigwig who can control the fate of any album; Jagger's real-life son James is a punk rocker on the rise spotted by Juno Temple, an ambitious A&R assistant; and Ray Romano sheds his family-guy image by playing a coke-snorting record exec. "Marty did not know who he was," says Winter of the *Everybody Loves Raymond* star. "Ray put himself on tape and sent it in. Marty said to me, 'You know this guy?' I was like, 'Yeah. Have you never been on a *plane*?'"

While Scorsese may have been unfamiliar with Romano, the Queens-born filmmaker was extremely au fait with '70s New York—a place and time he unforgettably detailed in 1976's *Taxi Driver*. "The early 1970s, and 1973 in particular, was a time of great change in the music industry, and it all started in New York City," says the director. "Punk, disco, hip-hop, they all began that year right here in this city. So we decided to start there and see where it would take us." (He wasn't the only one with that realization: *The Breaks*, a new VH1 show about '90s hip-hop, and Netflix's upcoming *The Get Down*, about the music scene in the '70s, also take place in New York City.)

Which brings us to the beat of the show—the music. Finestra and his execs are on a quest to find the next big thing, which means they're listening to demos and hitting the clubs. The show's soundtrack features a mix of made-up musicians performing tracks written for the series, and real-life rock folk played by actors doing the true tunes of the times (Ian Hart appears as Led Zeppelin's real manager Peter Grant, and Zebedee Row plays Robert Plant). "We've got a couple pieces of original music we're really excited about," says Winter. "We were playing one, and a few extras took out their phones to use [Shazam]. That made me feel great."

Of course, the list of regular visitors to New York City in the '70s included a certain Rolling Stones singer. Might future episodes find someone who moves like Jagger? "I don't think so," demurs Mick. "But who knows?"

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David Duchovny and Gillian Anderson

The X-Files

WE DUCKED UNDER THE CRIME-SCENE TAPE TO MEET *X-FILES* CREATOR **CHRIS CARTER**, AND HE GAVE US A SECRET FOLDER CONTAINING DETAILS FROM THE UPCOMING REBOOT

FOX
JAN. 24 | 10PM
Returning Drama

MULDER AND SCULLY, A COUPLE NO MORE!

Sorry, shippers—Carter wanted to add some tension back into the duo's 1990s-era coupling by splitting up Fox Mulder and Dana Scully this time around. But we've learned that one episode will have flashback-like scenes that explore their relationship's history and asks, "What if they'd stayed together?"

THE DEAD ARISE

The Lone Gunmen died in the show's first run but are "back in an unexpected way in episode 5." Plus, Cigarette Smoking Man (William B. Davis) is resurrected too. "He's seemingly disfigured, and you'll see just how evil he really is."

A TOTALLY DIFFERENT JOEL McHALE

No Kardashian snarking here. The former *Soup* host plays Tad O'Malley, a hybrid of online doomsayers like Alex Jones and Glenn Beck. "He's one of the funniest comedians, and I cast him in this dramatic part that has crazy aspects to it," Carter says.

AN ONLINE CONSPIRACY CHANGES EVERYTHING

The truth is still out there—and isn't what you think. Expect a fresh theory that plays a bit like Oliver Stone during his *JFK* fever pitch—that is, if his sources were online message boards darkly linking global warming, NSA spying, chem-trails, and police militarization. "I've kept my finger in the wind, and there are 500 conspiracy sites on the Internet," Carter says. Here's hoping Mulder and Scully don't stumble onto Tinder.

—James Hibberd

Hayley Atwell and James D'Arcy

MARVEL'S AGENT CARTER

Peggy battles new foes (and finds love) in L.A.

ABC
JAN. 19 | 9PM
Returning Drama

▸▸▸IT'S 1947 NOW AND THE REICH HAS FALLEN, BUT ON THE WEST COAST, THE MURDER biz is booming—which has the head of Los Angeles' Strategic Scientific Reserve branch, Daniel Sousa (Enver Gjokaj), calling on Agent Carter (Hayley Atwell). So how will all that sunshine affect everyone's favorite SSR operative? "Peggy is lighter," EP Tara Butters says. "She's funnier and can enjoy herself more." (She'll even encounter a potential love interest, played by Reggie Austin.) Plus, shooting the formerly New York-set series in Hollywood brightens things up. "It really infuses a nice new look into the show," says EP Michele Fazekas. But while Peggy digs into the Left Coast drama, including investigating corruption within her own organization, she hasn't left her past behind completely—NYC ally Angie Martinelli (Lyndsy Fonseca) returns, popping up in a dream sequence featuring *Dancing With the Stars* pros in an epic musical number. Guess Carter truly is going Hollywood. *—Natalie Abrams*

THE X-FILES: ED ARAQUEL/FOX; *MARVEL'S AGENT CARTER*: PATRICK WYMORE/ABC

Shadowhunters

THE *MORTAL INSTRUMENTS* FRANCHISE GETS ANOTHER CHANCE AT LIFE—THIS TIME ON THE SMALL SCREEN

▶▶▶ SHADOWHUNTERS—THOSE HALF-HUMAN, HALF-ANGEL HEROES—MAY not be immortal, but they do seem to have nine lives: The demon-destroyers made their debut in author Cassandra Clare's best-selling YA series *The Mortal Instruments* in 2007. The first novel, *City of Bones*, was adapted into a feature film in 2013, and now those heavenly bodies are landing on the small screen. *Shadowhunters'* executive producer McG, who also directed the pilot, explains the intelligent design behind this latest incarnation. —*Amy Wilkinson*

RIGHTSIZING THE SCREEN

When *The Mortal Instruments: City of Bones* hit the box office it didn't earn out-of-this-world returns—grossing only $31 million—but McG thinks TV is a better vehicle for the expansive tale. "It's very difficult to embody all the nuance of a story in two hours, and I think that's why you see so much traction with *Game of Thrones*...where you can parcel out the story at an hour a time, week by week."

A CHEMICAL ROMANCE

At the heart of the action is heroine Clary Fray (Katherine McNamara), who uncovers her Nephilim roots with the help of dreamy bad boy Jace Wayland (Dominic Sherwood). With their romance being such a critical element, McG paid great attention to their chemistry. "I'm a huge fan of classic filmmaking—everything from Bogie and Bacall to Winslet and DiCaprio—just to see that energy crackle between the two of them is really rewarding."

CURATING THE TALE

Crafted by EP Ed Decter, season 1 draws from the first three books and follows Clary as she teams with the Shadowhunters to rescue her kidnapped mother—learning the secrets of her ancestry in the process. "There's a few departures and a few new elements from the books, but I think the spirit of what Cassie put forward is very much protected," McG says. "I'm hoping [fans] feel good about that, but we also want to inspire some passionate conversation."

Matthew Daddario, Alberto Rosende, Emeraude Toubia, Katherine McNamara, and Dominic Sherwood

Bob Odenkirk

BETTER CALL SAUL

The *Breaking Bad* prequel delves deeper into Jimmy this season, while offering nods to its meth-making mothership

AMC
FEB. 15 | 10PM
Returning Drama

THE FINAL MOMENTS OF *SAUL*'S FIRST season saw scrappy lawyer Jimmy McGill (Bob Odenkirk) driving off to who-knows-where with a transformative look on his face. Here's a road map to the next season.

▶ **Jimmy reveals a romantic side.** "The relationship with Kim (Rhea Seehorn) gets much deeper," says EP Peter Gould. "It is both personal and professional, and it's really the beating heart of season 2."

▶ **There's a new player, and his name is... Clifford.** Ed Begley Jr. guests as "an authority figure who has the power to make many of Jimmy's dreams come true, if Jimmy can only play ball," says Gould. "When you first meet him, he is highly avuncular.... But you wouldn't want to cross him."

▶ **You will see more bad faces and places.** "People who paid close attention to *Breaking Bad* will be very happy right from the first episode," says Gould, adding that "you may see ideas and even characters that you've seen before." Also, keep an eye on the *other* ties that bind: "I would say neckties are incredibly important this season," teases Gould. "Sometimes just the pattern that a character is wearing, if given close attention, may give something away." Color us intrigued. —*Dan Snierson*

SHADOWHUNTERS: © SVEN FRENZEL/ABC FAMILY; *BETTER CALL SAUL*: URSULA COYOTE/SONY PICTURES TELEVISION/AMC

Calendar

BUT WAIT, THERE'S MORE! GET READY TO WARM UP YOUR DVR. *By Shirley Li*

Full Frontal With Samantha Bee

JANUARY

JAN. 12

NEW **Shadowhunters**
9PM | Freeform

JAN. 17

NEW **Angie Tribeca**
9PM | TBS

NEW **The Real Housewives of Potomac**
9PM | Bravo
The Real Housewives of D.C. didn't last, so... here's *The Real Housewives of Almost D.C.*!

NEW **Billions**
10PM | Showtime

NEW **Mercy Street**
10PM | PBS*
Two volunteer nurses heal and hope on opposite sides during the Civil War.

JAN. 18

Hit the Floor
9PM | VH1
The NBA team and the dance squad that cheer for them face new management—and new loves.

NEW **War & Peace**
9PM | A&E/Lifetime/History
Leo Tolstoy's epic gets the epic (and steamy) treatment.

JAN. 19

Marvel's Agent Carter
9PM | ABC

JAN. 20

NEW **Kocktails With Khloé**
10PM | FYI
On the menu: kosmos, koladas, and...khampagne?

JAN. 21

NEW **DC's Legends of Tomorrow**
8PM | The CW

The 100
9PM | The CW
Not even Shawn Mendes' falsetto can bring peace to Earth.

NEW **Baskets**
10PM | FX
Zach Galifianakis' sad rodeo clown looks for happiness among all the bulls---.

NEW **London Spy**
10PM | BBC America
Ben Whishaw falls in love with a brilliant spy who disappears.

Portlandia
10PM | IFC
Fred Armisen and Carrie Brownstein return for more artisanal adventures.

JAN. 22

NEW **Mad Dogs**
Amazon
Middle-aged men go to Belize and expose their dark secrets.

JAN. 23

Black Sails
9PM | Starz
Captain Flint's stormy swashbuckling reign of terror continues.

NEW **Beowulf**
10PM | Esquire
A.k.a. Grendel at His Best.

JAN. 24

NEW **Hollywood Medium With Tyler Henry**
10PM | E!
A 20-year-old clairvoyant does readings for celebrities. But what can he tell us about Jon Snow?

The X-Files
10PM | Fox

JAN. 25

NEW **Lucifer**
9PM | Fox
Satan heads to Los Angeles and helps solve crimes. Warning: The traffic there *can* be hellish.

NEW **The Magicians**
9PM | Syfy

JAN. 26

NEW **Outsiders**
9PM | WGN America
Reclusive mountain dwellers clash with local townsfolk.

JAN. 28

NEW **You, Me and the Apocalypse**
8PM | NBC
It's the end of the world as Rob Lowe knows it! (And he feels *fiiiine*.)

FEBRUARY

FEB. 2

NEW **The People v. O.J. Simpson: American Crime Story**
10PM | FX

FEB. 5

NEW **Animals.**
11:30PM | HBO
NYC's critters star on this animated dark comedy. Hi, Pizza Rat!

FEB. 8

NEW **Full Frontal With Samantha Bee**
10:30PM | TBS
The former *Daily Show* correspondent bares it all—as in, her topical wit and sharp reporting.

FEB. 11

NEW **Those Who Can't**
10:30PM | truTV
A trio of high school teachers fail to make the maturity grade.

FEB. 14

NEW **Vinyl**
9PM | HBO

The Walking Dead
9PM | AMC

FEB. 15

NEW **11.22.63**
Hulu

Better Call Saul
10PM | AMC

FEB. 17

Broad City
10PM | Comedy Central

FEB. 21

Girls
10PM | HBO

FEB. 26

NEW **Fuller House**
Netflix

VIKINGS

HISTORY
FEB. 18 | 10PM
Returning Drama

Alexander Ludwig

▸▸▸IN THE NEW SEASON OF HISTORY'S NORDIC ADVENTURE, ALEXANDER LUDWIG'S Bjorn walks into the woods, hoping to prove to his father that he can survive in extreme conditions—but meets more than he bargained for. Borrowing a page from *The Revenant*, the script required the actor to face off against a massive grizzly-bear attacker. "When they rear up, they're, like, nine feet tall," show creator Michael Hirst says. "Alexander's about 6'5", and they made him look small.... We tortured him!" he adds, laughing. *—Darren Franich*

FULL FRONTAL WITH SAMANTHA BEE: ERIC RAY DAVIDSON/TBS; *VIKINGS*: STEVE WILKIE/HISTORY

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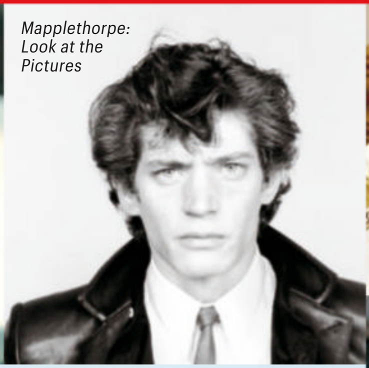
*Check local listings; all dates and times subject to change

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

Certain Women


Mapplethorpe: Look at the Pictures

Wiener-Dog

Swiss Army Man

The Girlfriend Experience

BUZZ ALERT

The Sundance Must List

On Jan. 21, Hollywood treks to Park City, Utah, for the **Sundance Film Festival**, the annual celebration of independent film—and, increasingly, high-profile TV. Here's our guide to the projects already generating enough heat to melt that mountain snow.

By Chris Lee, Chris Nashawaty, and Clark Collis

1 Certain Women

In *Old Joy* writer-director Kelly Reichardt's ensemble drama, small-town women face existential upheaval. **Kristen Stewart** plays a night-school teacher courted by a young ranch hand; **Michelle Williams** portrays a homemaker with a construction-related marriage crisis; and Laura Dern is a lawyer negotiating a hostage situation—all backdropped by rural Montana's harsh majesty.

2 Mapplethorpe: Look at the Pictures

Controversial for blurring boundaries between porn and fine art, Mapplethorpe's photographs of gay sadomasochism and phallic portraiture triggered a culture war. This documentary (set to air on HBO) paints the artist as a revolutionary.

3 Swiss Army Man

Paul Dano is Hank, a modern-day Robinson Crusoe, and **Daniel Radcliffe** plays the dead guy who washes ashore on Hank's desert island, providing an unexpected lifeline. The two "friends" embark on an epic adventure to reunite Hank with the woman of his dreams.

4 Wiener-Dog

Twenty years after his Grand Jury prizewinner

CERTAIN WOMEN: NICOLE RIVELLI; *MAPPLETHORPE: LOOK AT THE PICTURES*: © ROBERT MAPPLETHORPE FOUNDATION. USED BY PERMISSION; *SWISS ARMY MAN*: JOYCE KIM; *WIENER-DOG*: LINDA KALLERUS; *THE GIRLFRIEND EXPERIENCE*: KERRY HAYES/STARZ

REEL NEWS

The Next Meryl? Alicia Vikander (*The Danish Girl*) joins the ranks of Meryl Streep and Kate Winslet by nabbing two BAFTA noms in one year. **New Jobs** *Steve Jobs* scribe Aaron Sorkin will make his directorial debut with *Molly's Game*.

Michael Jackson's Journey From Motown to Off the Wall

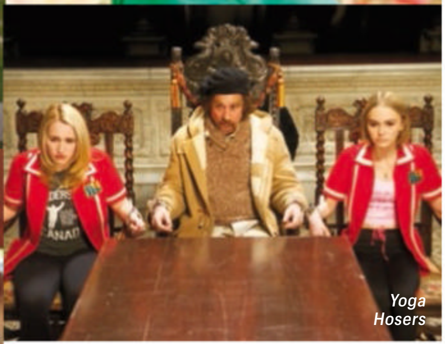
Goat

Newtown

Love & Friendship

Gleason

Captain Fantastic



Yoga Hosers

Welcome to the Dollhouse, writer-director **Todd Solondz** returns to Sundance with this dark-comedy roundelay starring **Greta Gerwig**, **Julie Delpy**, and **Ellen Burstyn** about a dachshund and its effect on those who come into contact with it.

5 The Girlfriend Experience

The festival is debuting four episodes of this upcoming Starz show, inspired by the 2009 **Steven Soderbergh** film of the same name. Riley Keough plays a law student who provides men with "the girlfriend experience" for money.

6 Michael Jackson's Journey From Motown to Off the Wall

Spike Lee directed this celebratory doc that eschews the usual post-*Thriller* tabloid scandals and instead focuses on the first half of Jackson's career.

7 Goat

Nick Jonas (yes, *that* Nick Jonas) stars in this brutal drama about a pair of brothers swept up in the tribal hazing rites of a college fraternity initiation.

8 Love & Friendship

Set in 18th-century England, the latest offering from director **Whit Stillman** (*Metropolitan*) stars **Kate Beckinsale** as a widow set on making a match for her daughter, and herself.

9 Gleason

This doc details the struggles, and successes, of onetime New Orleans Saints defensive back **Steve Gleason**, who was diagnosed with ALS at age 34 and given two to five years to live.

10 Captain Fantastic

Viggo Mortensen stars as a husband and father of six children living off the grid in the Pacific Northwest in writer-director Matt Ross' follow-up to *28 Hotel Rooms*.

11 Newtown

Arguably the most timely festival film this year, this doc examines the emotional fallout of the mass shootings at Connecticut's **Sandy Hook Elementary School** in 2012 that took the lives of 20 children and six adults. It poses urgent questions about dealing with grief and grapples with the national debate over gun control.

12 Yoga Hosers

Tusk collaborators **Johnny Depp** and writer-director **Kevin Smith** reteam for another Canada-set horror comedy. But the film stars each man's daughter: **Lily-Rose Depp** and **Harley Quinn Smith**.

GOAT: ETHAN PALMER; *NEWTOWN*: NAITI GAMEZ; *LOVE & FRIENDSHIP*: ROSS MCDONNELL; *GLEASON*: KERI DOOLITTLE; *CAPTAIN FANTASTIC*: ERIK SIMKINS; *YOGA HOSERS*: DARREN MICHAELS

◀ Kevin Hart and Ice Cube

Ride Along 2

STARRING Ice Cube, Kevin Hart, Tika Sumpter

DIRECTED BY Tim Story

RATING PG-13 | **LENGTH** 1 hr., 41 mins.

REVIEW BY Kevin P. Sullivan *@KPSull*

▶ **AFTER STRIKING BOX OFFICE** gold to the tune of $135 million in 2014, Ice Cube and Kevin Hart are back as badass cop James Payton and his wannabe brother-in-law Ben Barber to do it all over again. And they're really doing it *all* over again.

Ride Along 2, which moves the action from Atlanta to Miami, plays more like a remake than a sequel. It worked the first time, right? Ben is still desperate to prove himself (this time as a detective) to both his future bride (Tika Sumpter) and James, who concocts an intense on-the-job test to scare him off. Eventually, Ben displays his unexpected worth, and together he and James take down an otherwise untouchable crime boss, played this time by Benjamin Bratt. The films are so note-for-note similar that it's easy to visualize a split-screen YouTube comparison video, if you can imagine such a horror.

Like last time, Hart's manic energy is just enough to keep the film afloat as it plods from chase scene to stakeout to chase scene while Ice Cube scowls. The most noticeable difference between the two movies—besides a slightly higher laugh count, thanks to Hart as well as Ken Jeong as a criminal hacker—is that *Ride Along 2* has the secondary mission of inventing reasons to ogle Olivia Munn, costarring as the Miami detective who comes to crime scenes straight from the gym, sweaty and still wearing her sports bra.

Action comedies must seem like no-brainers for quadrant-minded studios. Audiences like laughs and explosions, so why not have both? In practice, though, hybrid movies typically end up as comedies where the star shoots a gun from time to time. Or it's the other way around, and the action works but the jokes aren't quite funny-funny—the obvious exceptions being the *21 Jump Street* movies, which makes you think: Shouldn't Ice Cube know better? **C**

ALSO PLAYING

The Benefactor

NR, 1 HR., 32 MINS.

If Richard Gere ever receives an honorary Oscar, this film definitely won't pop up in his highlight reel. Utterly unbelievable and relentlessly hokey, writer-director Andrew Renzi's drama stars the snowy-haired Gere as a superwealthy philanthropist who noses his way into the lives of his best friend's daughter (Dakota Fanning) and her new husband (Theo James, who's actually quite good). Gere, an actor capable of great nuance, hams it up so mightily you'd think the film was sponsored by Boar's Head. **C–**

—*Chris Nashawaty*

L I V

Chimes at Midnight

NR, 1 HR., 56 MINS.

Thanks to an astonishingly crisp restoration, Orson Welles' 1965 Shakespearean masterpiece can now be appreciated by anyone who thought his best days behind the camera ended with *Touch of Evil*. Welles gives a mammoth performance (in every sense of the word) as the Bard's tragic fool Falstaff, while John Gielgud anchors Welles' expressionistic visuals and disorienting Dutch camera angles with classical austerity. It's a feast for the ears, eyes, and soul. **A**

—*Chris Nashawaty*

L

A Perfect Day

NR, 1 HR., 46 MINS.

Set "somewhere in the Balkans" in 1995, Fernando León de Aranoa's hit-and-miss film about the absurdities of trying to do good during wartime stars Benicio del Toro and Tim Robbins as Western aid workers stymied by bureaucratic red tape and centuries-old customs. Del Toro's low-key resignation gives the film what power it has, but the female characters (played by Mélanie Thierry and Olga Kurylenko) are disappointingly thin. The film takes flight in its final scene, but it's too little too late. **B–**

—*Chris Nashawaty*

L I V

MORE ON EW.COM *13 Hours: The Secret Soldiers of Benghazi* and *Norm of the North* (both out Jan. 15) did not screen by our deadline, but you can find our reviews on EW.com

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A–	45 YEARS	74	94	98	**89**
A–	ANOMALISA	77	92	94	**88**
B+	STAR WARS: THE FORCE AWAKENS	85	81	93	**86**
A	THE BIG SHORT	81	81	87	**83**
C+	THE HATEFUL EIGHT	81	69	75	**75**
B+	CONCUSSION	71	56	63	**63**
B	SISTERS	67	58	60	**62**
B–	DADDY'S HOME	65	42	31	**46**
C+	THE FOREST	55	36	11	**34**
C–	ALVIN AND THE CHIPMUNKS: THE...	39	33	17	**30**

QUANTRELL D. COLBERT

KEY L = LIMITED RELEASE I = ITUNES V = VOD

The untold true story of the Witches of Oz
WICKED
GERSHWIN THEATRE ♦ WickedtheMusical.com

TV

EDITED BY **AMY WILKINSON** @amymwilk

LOGLINES

American Gods* Descending on Canada** The Starz adaptation of Neil Gaiman's novel shoots later this year in Toronto. **Case Closed for *Rizzoli & Isles The upcoming seventh season of TNT's crime drama will be its last.

▲ Damian Lewis and Paul Giamatti

JOJO WHILDEN/SHOWTIME

Billions

DATE	TIME	NETWORK	REVIEW BY
Debuts Jan. 17	10 p.m.	Showtime	Melissa Maerz @MsMelissaMaerz

***BILLIONS* IS BOTH** a gauzy capitalist fantasy and an apology for what unchecked alpha-male ambition has wrought on Wall Street. Co-created by *New York Times* financial columnist Andrew Ross Sorkin and set in a postcrash New York City, it's aimed directly at anyone who appreciates a thoughtful deconstruction of masculinity but still longs for the days when cocaine and hookers could be expensed on your AmEx card.

At a time when there's a real hunger to see corporate greed punished on screen—just look at the raves for *The Big Short*—it's interesting that *Billions*' corporate-avenger protagonist is actually kind of pathetic. Paul Giamatti plays U.S. Attorney Chuck Rhoades, who's locked into an epic cockfight with shady hedge-fund boss Bobby "Axe" Axelrod (Damian Lewis). Publicly, Chuck has mastered his macho David Mamet-isms. ("You don't have to outswim the shark. You just have to outswim the guy you're scuba diving with," he muses.) Privately, though, he's weak. He couldn't have built his reputation without his rich daddy, and he's earned a perfect record in court only by cracking down on small-time crooks rather than fighting real kingpins. When we first see him, he's being bound and gagged by his wife, Wendy (Maggie Siff), who's decked out in dominatrix gear. By contrast, Bobby comes across like a working-class hero. Raised in Yonkers, where he resented the elite families he worked for as a golf caddy, he's a self-made billionaire who enjoys humiliating other one-percenters and rewards his cash-strapped buddies by jetting them off to see Metallica in Quebec. True, he also occasionally conducts meetings in the nude while he's running Axe Capital, a venture that sounds like a body spray for investment bankers. But while *Billions* pokes fun at his ridiculous douchiness, it's betting that viewers will root for him, too.

If the battle between Chuck and Bobby were the sole focus of the series, *Billions* would be noteworthy more for the neck-vein-bulgingly intense performances from its stars than for its semiformulaic premise. But the character of Wendy elevates it beyond your typical *Wolf of Wall Street*-inspired pissing contest between two men. Married to Chuck but employed by Bobby as Axe's in-house therapist, she's a conflict of interest for both, and Siff's deadpan-amused expressions suggest that she's loyal only to herself. "I am not gonna be the shuttlecock that you two smack back and forth," she snaps at them. If Chuck craves status and Bobby is money-hungry, Wendy's motives are less obvious and more fun to psychoanalyze. She enjoys manipulating the guys in power, simply for the love of the game. For many viewers who lost something tangible in the financial crash thanks in part to people like Wendy, sympathizing with her might be out of the question. But then, *Billions* isn't supposed to be a serious indictment of the industry anyway. This is a wildly over-the-top but thoroughly entertaining soap opera, and it works because it follows the same philosophy Bobby does: If you want to succeed, you don't have to be the smartest one in the room. You just have to be shameless. **B+**

THE BRO-O-METER

How does Bobby "Axe" Axelrod compare to pop culture's iconic finance jerks?

MAJOR A$$

PATRICK BATEMAN
Christian Bale, *American Psycho*
He *was* a murderer, so...

GORDON GEKKO
Michael Douglas, *Wall Street*
"Greed is good."

JORDAN BELFORT
Leonardo DiCaprio, *The Wolf of Wall Street*
The FBI tamed him.

BOBBY "AXE" AXELROD
Damian Lewis, *Billions*
He okays shady deals...and sizable donations.

SCROOGE McDUCK
Duck Tales
Went diving with his nephews (albeit in money).

MINOR A$$

AMERICAN PSYCHO: KERRY HAYES/LIONSGATE; *WALL STREET*: 20TH CENTURY FOX/PHOTOFEST; *THE WOLF OF WALL STREET*: MARY CYBULSKI; *BILLIONS*: JAMES MINCHIN/SHOWTIME; *DUCK TALES*: BUENA VISTA PICTURES/EVERETT COLLECTION; *SESAME STREET*: HBO

UNDER CONSTRUCTION

C Is for Changes

Sunny day! After more than four decades on PBS, our favorite neighborhood is relocating to HBO. Here's what to expect when the new *Sesame Street* rolls out on Jan. 16 at 9 a.m.

By Robyn Ross

B Is for Brevity

In the age of infinitesimal attention spans, producers have cut the traditionally hour-long eps down to brisk 30-minute bites. "You have to engage those kids right away," says EP Carol-Lynn Parente.

F Is for Focus

With much of its TV competition centering on a primary protagonist whom kids ask for by name (see: Dora), *Sesame* will now revolve around the core trio of Elmo, Abby, and Cookie Monster. "We had to pick the most popular [characters] and make a promise to kids that they'll see them every day," Parente says. "But everyone is still in the neighborhood—no one is getting kicked out!"

N Is for Newbie

Suki Lopez joins the cast as Nina, a bilingual Cuban-American working at the bike shop. "[She has] an inventor spirit and she likes to tinker with things," Parente says.

O Is for Overhaul

Through the years, the set had evolved into something of a garish mishmash in an attempt to compete with flashy animated series. So the designer took inspiration from the original 1969 look for the revamp. "It's back to feeling like a street. It's the neighborhood you grew up in and maybe moved out of, but now you want to move back into."

R Is for Reruns

Don't worry if you don't have cable: Episodes will air on PBS nine months after their HBO debut. In the meantime, PBS will broadcast a "best-of" bridge season with past eps starring guests such as Peter Dinklage, Hugh Jackman, and Amy Poehler.

▲ Abby, Suki Lopez, and Elmo

NEW YORK TIMES
BESTSELLER

The novel
that's electrifying
readers across
the country.

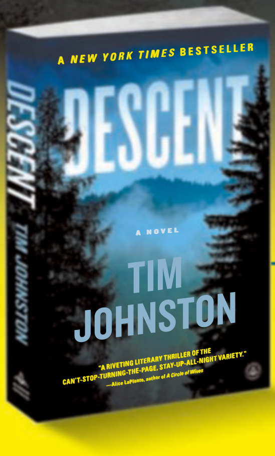
DESCENT
TIM JOHNSTON

"Read this astonishing novel . . . The magic of his prose equals the horror of Johnston's story." —*The Washington Post*

"Will leave you gasping." —*Vanity Fair*

"A super-charged, addictive read." —*The Missourian*

"Unforgettable." —*Miami Herald*



An NPR
Best Book
of 2015

NOW
IN
PAPERBACK!

ALGONQUIN
BOOKS

▼ Arthur Darvill and Brandon Routh

JEFF WEDDELL/THE CW

DC's Legends of Tomorrow

DATE Debuts Jan. 21 | **TIME** 8 p.m. | **NETWORK** The CW

REVIEW BY Jeff Jensen *@EWDocJensen*

FROM THE Greg Berlanti Superhero Factory, spinners of solid-to-sublime Comic-Con TV yarn, comes a geeky gloss on the "What if you could go back and kill Hitler?" idea. On *DC's Legends of Tomorrow*, a *Doctor Who*-ish time traveler named Rip Hunter (Arthur Darvill, a former Doctor companion) assembles a team of morally muddled avengers—characters culled from *Arrow* and *The Flash*—to hunt a devil, the immortal Vandal Savage (Casper Crump). Roll call! The Atom (Brandon Routh), a significance-starved super-shrinker. White Canary (Caity Lotz), a lost and broken assassin. Firestorm, a nuclear-powered fusion of egghead (Victor Garber) and punk (Franz Drameh). Reincarnated lovers Hawkgirl (Ciara Renée) and Hawkman (Falk Hentschel). Killer thieves Captain Cold (Wentworth Miller) and Heat Wave (Dominic Purcell) round out this colorful, combustible hit squad.

One of the show's best ideas is the irony of the title. According to the future they're trying to change, they're all inconsequential to history. Promising drama lies in how these expendables might use this opportunity to change their destinies, possibly at the expense of saving the world. The ambition is huge—and maybe too big for its own good. Panoramic, crowded scenes of superpowered fighting sum up the virtues and bugs of the first two hours. The production values are alternately spectacular and chintzy, the tone is wildly eclectic, the time-travel logic is whatever. Will every episode be about repairing the timeline due to a mission mistake, or blowing a clear shot at Savage? I hope not. Still, the charming cast and some poignant, surprising turns hooked me. If it can learn how to play well with all its toys, *Legends of Tomorrow* might pass the test of time. **B**

THIS SHOW CONTAINS THE FOLLOWING:

DB	DOLLAR BEERS	TBH	TEMPORAL BOUNTY HUNTERS
M	METEORITES	WBK	*WELCOME BACK, KOTTER*

POP CULTURE OF MY LIFE

Josh Radnor

The 41-year-old *How I Met Your Mother* alum, who stars as an expert surgeon on the PBS Civil War-set drama ***Mercy Street*** (debuting Jan. 17 at 10 p.m.), treats us to the stories behind the TV shows, movies, books, and music that helped shape his identity. **By Dan Snierson**

The TV show you wish you could have been on
I love comedy against a stark or tragic backdrop, because it says something about how we survive and how humor can be this coping mechanism against various horrors. That was part of the innovation around ① *M*A*S*H*. *Mercy Street* is set in a hospital in the Civil War, so that's a show that [the writers] were influenced by. I always respond to things that are funny-sad or sad-funny, and *M*A*S*H* is right in that sweet spot.

The book or author you've reread the most times
P.G. Wodehouse's ② Jeeves books. They're literary antidepressants. I find it hard to be in a down mood when I'm reading those books, and the way he plays with language is so delightful to me. There's something amazing about a guy writing 50 books with the same thing going on—Bertie gets into hot water and Jeeves saves the day—but each one feels fresh and exciting.

The movie that doesn't get its due
This is somewhat controversial, and I've found it a great litmus test for people I really like: ③ *Joe Versus the Volcano*. I remember seeing it with a bunch of friends in high school and no one liked it, but I loved it and it made me question my own taste. Over the years I connected with a whole army of people that really love that movie. It's a great fable. Maybe it was mismarketed as this Tom Hanks–Meg Ryan romantic comedy, and it's not really that at all—it's far more insane than that.

The song I would like to have played at my funeral
④ Beethoven's "Spring" Sonata. I almost picked the third movement of Symphony No. 9, but I thought that was maybe a little grand for people, and "Spring" Sonata is a little more compact and beautiful. I want to have a more modest funeral. I'm quite Beethoven-obsessed these days. It doesn't even sound like classical music in that it felt like it was composed a couple hundred years ago. It sounds like it was composed at the dawn of time and somewhere far in the future. It is cosmically great music.

The TV show or movie that made you want to become an actor
⑤ *Tootsie*. It's my favorite movie—there's no question. There was something so romantic about this idea of living in New York City; even the struggle of it seemed exciting to me. It's a story about loving what you do and getting in your own way and falling in love—what it means to be a man, what it means to be a woman. It's a deceptively rich and deep movie, on top of the fact that it's totally hilarious. I feel bad for Dustin Hoffman when I do meet him that he will have to either listen to me talk about it or, God help him, hear my Tootsie impression.

1

2
P.G. WODEHOUSE
THANK YOU, JEEVES!

3

4

5

RADNOR: MAARTEN DE BOER/GETTY IMAGES; *M*A*S*H*: 20TH CENTURY FOX/EVERETT COLLECTION; *JOE VERSUS THE VOLCANO*: WARNER BROS./EVERETT COLLECTION; BEETHOVEN: HERITAGE IMAGES/GETTY IMAGES; *TOOTSIE*: EVERETT COLLECTION

HUSBAND. FATHER.
BROTHER. KILLER.
EVIL LIVES
HERE
Behind every killer, there's a family. For the first time, they are telling their story.
NEW SERIES
SUNDAYS 10|9c
ID
INVESTIGATION DISCOVERY

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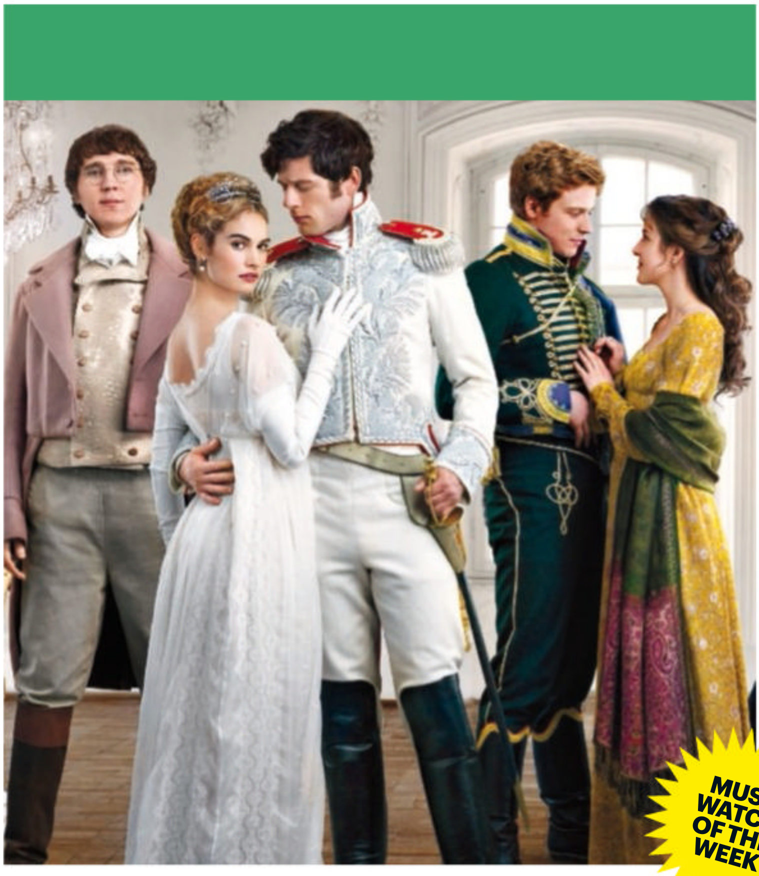
What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

Miniseries Debut

WAR & PEACE

MONDAY, JAN. 18 | 9–11PM | A&E, HISTORY, LIFETIME

Gorgeous and gripping, the latest adaptation of Tolstoy's classic tale of imperial Russia is mandatory viewing for both lit nerds and the book-averse. Beautifully rendered pastoral imagery and pitch-perfect performances from the likes of Paul Dano, Lily James, and Stephen Rea (not to mention Gillian Anderson and Jim Broadbent) make the four-part series a rewarding watch—even if the limits of television prevent *War & Peace* from preserving all the nuanced prose of its famed source material. The miniseries often favors plot over contextual richness, so viewers unfamiliar with Tolstoy's sprawling original might want to keep SparkNotes next to their remotes for consultation. Still, the opulent drama is entertaining as hell—Tolstoy himself would surely approve of the truly epic battle sequences—and for that reason proves itself as a worthy version of the literary masterpiece. **B+** —*Eric Renner Brown*

MONDAY JANUARY 18

Supergirl

8–9PM | CBS

The villain known as the Toyman escapes prison. Hopefully someone will say the line "Playtime... is *over*."

Just for Laughs Starring Howie Mandel

8–9:30PM | THE CW

Canada native Howie Mandel smuggles Jeff Ross and Pete Holmes over the border to perform in Montreal.

MasterChef Celebrity Showdown

8–10PM | FOX

Well, mostly Fox celebrities: Terry Crews (*Brooklyn Nine-Nine*), Boris Kodjoe (*The Last Man on Earth*), and Kaitlin Doubleday (*Empire*) will all compete.

Telenovela

8:30–9PM | NBC

The cast is stuck on set without food when a hurricane hits Miami. Is *that* what the South Beach Diet is?

TUESDAY JANUARY 19

Season Premiere

Marvel's Agent Carter

9–11PM | ABC

For the second season of Marvel's delightful 1940s spy series, Captain America's best gal Peggy Carter (Hayley Atwell) relocates to sunny Southern California to help solve a mystery involving a murdered woman and a freaky frozen lake. But don't expect too much noir from this L.A. story. The show deftly balances atomic-age intrigue with unfailingly bright banter between the witty, resourceful Carter and her platonic partner in crime, Edwin Jarvis (James D'Arcy). Theirs is the closest thing to Tracy–Hepburn repartee in prime time—fitting given that Atwell practically exudes Old Hollywood glamour. A– —*Gina McIntyre*

WAR & PEACE: MITCH JENKINS/BBC; *TELENOVELA*: JOHN TSIAVIS/NBC; *MARVEL'S AGENT CARTER*: PATRICK WYMORE/ABC

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

WEDNESDAY JANUARY 20

Arrow

8–9PM | THE CW

Oliver goes on a brutal manhunt for the evil Darhk in an episode that is not titled "Are You Afraid of the Darhk?"

Criminal Minds

9–10PM | CBS

The unit finds dead bodies all throughout Boston, which probably means the Red Sox lost the night before.

Tia Mowry at Home

9–10PM | COOKING

Tia offers her tips for making a "healthy pizza" using a cauliflower crust, beet salad, and sesame carrots. It's a unique dish known to Italians as "not a pizza."

black-ish

9:30–10PM | ABC

After looking at his finances, Dre questions his accountant, James Brown. How *did* Brown afford that brand-new bag?

It's Always Sunny in Philadelphia

10–10:30PM | FXX

The gang goes on a ski trip. Something tells me Charlie is going to try snorting the snow.

Series Debut

Kocktails With Khloé

10–11PM | FYI

According to the rules of pop culture, I am legally obligated to inform you about this new talk/variety show hosted by a Kardashian.

THURSDAY JANUARY 21

Series Debut

Baskets

10–10:30PM | FX

Created by Louis C.K., Zach Galifianakis, and Jonathan Krisel (*Portlandia*), *Baskets* follows sad sack Chip Baskets (Galifianakis), who trains at a fancy Paris clown school only to end up back home in Bakersfield, Calif., working as a rodeo clown. And like any good clown, the show is less ha-ha funny than funny-weird. There's one classic comedy-routine bit where Baskets annoys a drive-through clerk by ordering every obscure brand of soda. ("Tangerine Fanta, please?") But the best moments come from nuances, not jokes, like the fact that Louie Anderson plays Baskets' mom, or the endless array of unflattering dresses worn by Baskets' insurance agent (Martha Kelly). Between its Marcel Marceau aspirations and its bull-taunting stunts, it's a good mix of highbrow humor and silly, kick-in-the-pants laughs. B+ —*Melissa Maerz*

Season Finale

Heroes Reborn

8–9PM | NBC

Or *series* finale?

Season Premiere

The 100

9–10PM | THE CW

With guest star Shawn Mendes. (Ask your kids.)

Series Debut

Dark Net

11–11:30PM | SHOWTIME

The docuseries explores the downside of our digitally connected lives. (Ask your kids.)

THURSDAY JANUARY 21 *(cont.)*

Series Debut

London Spy

10–11PM | BBC AMERICA

Played by *Spectre*'s Ben Whishaw in a magnetic performance, Danny is a hard-partying misfit who falls for Alex (Edward Holcroft), a shy, closeted banker. Their delightfully intimate, transforming rapport abruptly ends when Alex is brutally murdered. Which of his secrets killed him? An obsession with S&M and role-play? His cracked family? Or that he was actually a spy? Danny's fraught investigation into Alex's true identity—aided by lovelorn mentor Scottie (Jim Broadbent, superb)—doubles as a quest to shore up his own and turns this offbeat thriller, which also features a formidable Charlotte Rampling, into a riveting existential mystery. A– —*Jeff Jensen*

FRIDAY JANUARY 22

Crash Test: With Rob Huebel and Paul Scheer

11PM–12:15AM

COMEDY CENTRAL

The duo host a comedy show on a bus, with cameos by Rob Corddry, Thomas Lennon, and more.

Season Premiere

Childrens Hospital

11–11:15PM | ADULT SWIM

And here's another thing with Huebel and Corddry!

Mad Dogs

STREAMING | AMAZON

A trip to Belize for four friends celebrating a fifth pal's retirement becomes a harrowing, life-or-death roller-coaster ride on this strange new title from Amazon. Drugs, money, and a man in a cat mask present just a few of the obstacles for these men, who turn out to have some flaws—as does the series. Pacing issues abound, and the treatment of native Belizeans, particularly the women, can feel jarring. Yet the gorgeous landscapes, strong central performances, and twists could make *Dogs* worth a binge—though possibly a maddening one. B– —*Jonathon Dornbush*

CALL THE POUND

BASKETS: BEN COHEN/FX; *HEROES REBORN*: CHRISTOS KALOHORIDIS/NBC; *LONDON SPY*: ED MILLER/BBC AMERICA; *CRASH TEST: WITH ROB HUEBEL AND PAUL SCHEER*: COMEDY CENTRAL; *MAD DOGS*: FRANCISCO ROMAN/AMAZON STUDIOS

SATURDAY JANUARY 23

Series Debut

Chelsea Does

STREAMING | NETFLIX

While we wait on Chelsea Handler's long-promised Netflix talk show, the sharp, irreverent comic gives us *Chelsea Does*, a series of thoughtful, funny, personal investigations into such topics as marriage, racism, Silicon Valley, and drugs. Each begins with Chelsea chatting up the subject with pals (including famous friends Margaret Cho and Khloé Kardashian), then wittily wanders. In "Chelsea Does: Marriage," a gem of surprising, inspired breadth, Handler wrestles with her own ambivalence by interrogating the founder of Ashley Madison, a threesome in a master/slave BDSM union, her father, and others. "Chelsea Does: Racism" is all easy righteousness (yay, multiculturalism!) and easier targets—a trip to a Southern plantation-turned-resort—but I like how Handler was willing, to some degree, to put her politically incorrect brand of humor on trial. If she could dig deeper, I'd watch Chelsea do anything. B —*Jeff Jensen*

Season Premiere

Black Sails

9–10PM | STARZ

The pirate drama's third season opens in the wake of Charles Town's destruction. Ahoy?

Whitney Cummings: I'm Your Girlfriend

10–11PM | HBO

The follow-up to the comedian's last stand-up special, 2014's *Whitney Cummings: I Love You*. I'm sensing a theme here!

Saturday Night Live

11:30PM–1AM | NBC

Tonight's show packs a one-two punch: host Ronda Rousey and musical guest Selena Gomez.

Series Debut

Beowulf

10–11PM | ESQUIRE

The oldest story in the book, quite literally—a thousand-year-old poem of a legendary warrior named Beowulf (Kieran Bew) and his quest against the monstrous, man-eating Grendel—is now Esquire's second scripted series. Besides pedigree, the 13-episode drama can brag of prestige casting in Oscar winner William Hurt, who plays Beowulf's spectral sage, Hrothgar. "For me, the most fantastic part is its ancientness and how connected it is to us now," Hurt tells EW. "The epics are more about us than we care to admit. The goblins are inside us." Hurt says the saga has been streamlined for TV audiences, with more romance and less moral paradox—and a Grendel to remember. "I've only seen the renderings of the character, which are fabulous," says the actor. "Beautifully poignant and beautifully pathetic at the same time as being very, very dangerous." —*Marc Snetiker*

SUNDAY JANUARY 24

Galavant

8–9PM | ABC

Galavant is taken to the healer Neo of Sporin. He received his training from his mentor, Vickis the Vapor Rubber.

Downton Abbey

9–10PM* | PBS

A former maid returns to Downton for lunch. The staff will handle it the usual way: with cocked eyebrows and barely disguised condescension.

*check local listings

Shameless

9–10PM | SHOWTIME

Frank teaches Debbie how to exploit the welfare system. The more you know!

Island Life

10:30–11PM | HGTV

A family ditches New Hampshire for Florida. Welcome back, Marco Rubio!

Series Debut

Hollywood Medium With Tyler Henry

10–11PM | E!

"As a child, I used to see people walking. I didn't know they were deceased." That's how 20-year-old clairvoyant Tyler Henry introduces himself at the top of a new reality series that shows him delivering messages from the beyond to celebrity clients such as Jaime Pressly and Bella Thorne. So does the kid have the sixth sense? I've got my reservations. During the sessions, Henry ends up saying so many things so quickly, it's inevitable for him to get *something* right. (Besides, does one need to be a medium to figure out Jaime Pressly hails from the South?) As NeNe Leakes says before her session, "I really want to make a connection," and obviously that desire can help grease the wheels. But hey, this isn't a referendum on mediums—it's just a TV show, and Henry does have a knack for what makes good television. Whether you're a skeptic or a believer, the real value here is the rare chance to see celebrities talking openly, and often emotionally, about their personal lives. B–

AMERICAN PSYCHIC

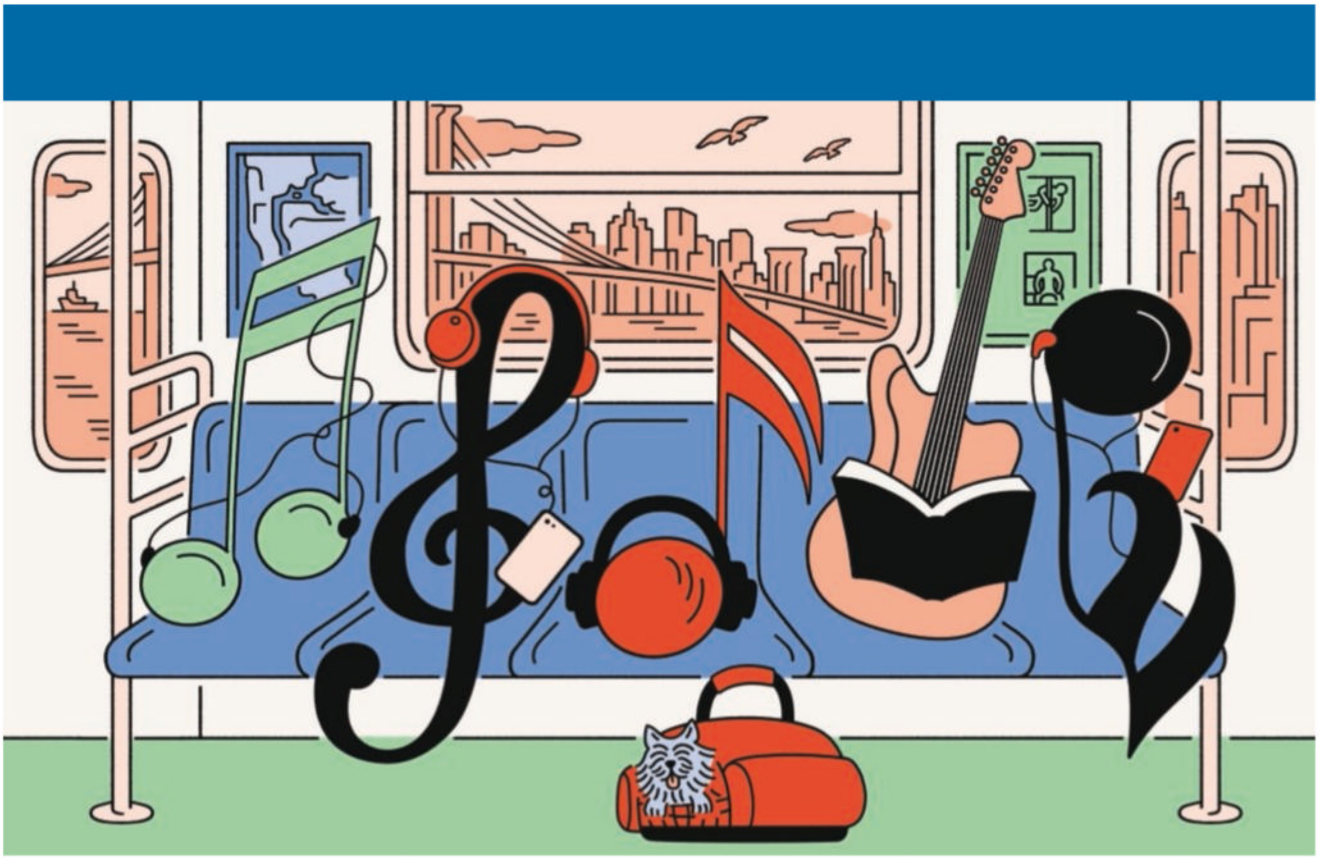
CHELSEA DOES: NETFLIX; *BEOWULF*: ITV STUDIOS/ESQUIRE; *GALAVANT*: BOB D'AMICO/ABC; *HOLLYWOOD MEDIUM WITH TYLER HENRY*: TOMMY GARCIA/E! ENTERTAINMENT

Music

NOTEWORTHY

Kanye West, **the Strokes**, **the Killers**, **Beck**, and **Robyn** will headline the Governors Ball in NYC June 3–5. **Dierks Bentley** returns with a new album, *Black*, this year: "[It] has a sexiness, in a well-worn leather-jacket kind of way," he tells EW.

EDITED BY **KEVIN O'DONNELL @ODtron**



PODCASTING A WIDE NET

12 Must-Listen Music Shows

Look out, Terry Gross! From brainy discussions about mass pop to illuminating conversations with artists, EW picks the top 12 essential music podcasts to make your daily commute a breeze.

By Kyle Anderson and Eric Renner Brown

Switched on Pop

THE PREMISE Is existential malaise at the root of Justin Bieber's "What Do You Mean?" And why are One Direction our modern-day castrati? Musicologist Nate Sloan and songwriter Charlie Harding have highbrow discourse on the Top 40.

BEST EPISODE A fascinating conversation with *The New Yorker* writer John Seabrook about Swedish pop whiz Max Martin (Katy Perry, Taylor Swift) explains how Swedish culture has influenced the most enduring songs of the past 20 years.

Soul Music

THE PREMISE That's soul as in chicken soup—not just the genre. This series explores the emotional resonance that drives works from Beethoven to ELO.

BEST EPISODE In a particularly powerful episode, Brits from all walks of life are interviewed about what makes the Smiths' "There Is a Light That Never Goes Out" so special.

U Talkin' U2 to Me?

THE PREMISE Comedians and U2 superfans Adam Scott and Scott Aukerman fanboy out about their love for the world's biggest rock group.

BEST EPISODE The hosts' holy grail is a two-and-a-half-hour installment where they interview band members Bono, the Edge, Larry Mullen Jr., and Adam Clayton. Bonus points for getting scoop on U2's next album!

ILLUSTRATION BY TOMI UM

Sodajerker on Songwriting

THE PREMISE Songwriting buffs will love this series, where the British duo Sodajerker chat with everyone from KT Tunstall to Chromeo about their creative processes.

BEST EPISODE Loudon Wainwright III opens up about his classic songs and his famed musical family.

Song Exploder

THE PREMISE Indie acts like Wilco and the Arcs get ultraspecific about the recording of a single song on in-depth segments with host Hrishikesh Hirway. You'll never listen to their music the same way again.

BEST EPISODE Björk shares the surprising inspirations behind her 2015 song "Stonemilker."

Turned Out a Punk

THE PREMISE Damian Abraham, the colorful frontman of hardcore group F---ed Up, speaks with entertainment figures like Fred Armisen and Anthony Bourdain about how punk music shaped their lives.

BEST EPISODE Abraham's conversation with Meredith Graves, the singer in punk band Perfect Pussy, is an illuminating discussion about sexism within the genre's insular scene.

BONO, COCKER: WIREIMAGE.COM (2); STAPLES: GETTY IMAGES; HINDS: AARON SERRANO

Microphone Check

THE PREMISE Terry Gross isn't the only star interlocutor at NPR. Hosts Ali Shaheed Muhammad and Frannie Kelley deliver detailed, no-nonsense interviews with some of hip-hop's biggest names.

BEST EPISODE The grim subject matter of Vince Staples' epic debut, *Summertime '06*, warrants deconstruction—and NPR lets the MC address it for 85 minutes.

Pitch

THE PREMISE Alex Kapelman tackles quirky musical questions with a *This American Life*-style tone. How do screaming punk singers avoid vocal injury? And why do so many songwriters say inspiration comes in the form of dreams?

BEST EPISODE In "Bow Chicka Wow Wow," Kapelman analyzes the oft-mocked "porno groove"—before revealing the types of music that can *actually* boost the turn-on factor of smut.

Wireless Nights

THE PREMISE Jarvis Cocker, the Pulp frontman and British bon vivant, spins tales of "night people," which bring him inside posh London clubs and on the road with weary truckers.

BEST EPISODE Cocker's multipart voyage to Iceland is highlighted by his ruminations on enjoying after-hours adventures in a land where the sun doesn't set in summer.

The Combat Jack Show

THE PREMISE Former hip-hop exec Combat Jack (né Reggie Ossé) proves he's the Charlie Rose of the rap world, thanks to his insightful conversations with stars, legends, and up-and-comers.

BEST EPISODE The deep dive into the history of the Ruff Ryders features label cofounder Joaquin "Waah" Dean.

I'll Name This Podcast Later

THE PREMISE Joe Budden, an MC's MC, breaks down the rap world and amazes pals Marisa Mendez and Rory with road stories and embarrassing tour moments.

BEST EPISODE The trio's analysis of the recent Grammy nominations includes whether or not a dis track has ever been nominated for the prize.

The Talkhouse

THE PREMISE An extension of music journalist Michael Azerrad's the Talkhouse website, the same-named podcast gets two musicians to discuss songwriting styles and issues of authenticity.

BEST EPISODE The exchange between upstart Australian rocker Courtney Barnett and indie legend Kim Deal offers fresh perspectives on rocking in a "man's world."

◀ (From far left) Bono; Vince Staples; Jarvis Cocker

BREAKING BIG

HINDS

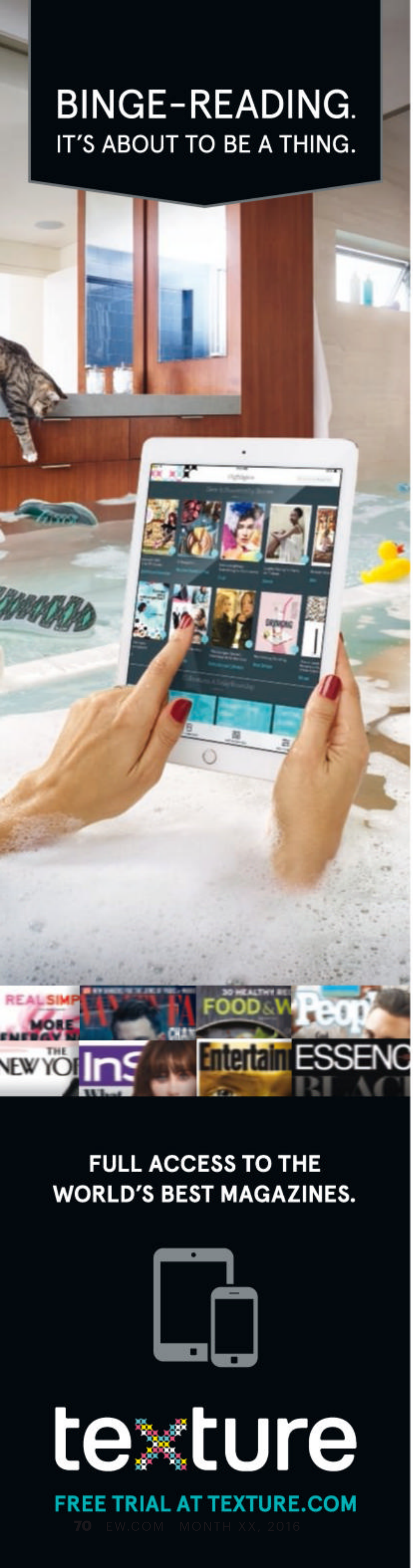
How the badass Spanish rockers overcame heartbreak with a buzzy debut.

By Jessica Goodman

In 2009, Carlotta Cosials and Ana Perrote bounced back from crappy relationships with musician ex-boyfriends by taking a vacation to the Spanish coast. But the Madrid natives came home with more than mended hearts: They decided to form a band. "I only knew a few chords," says Perrote. "But after that trip we thought, 'Let's try to do something.'"

Seven years later, the female quartet Hinds (featuring bassist Ade Martín and drummer Amber Grimbergen with Cosials and Perrote) have one of the year's best indie-rock debuts, *Leave Me Alone*. Over 12 lo-fi, raucous rockers like "And I Will Send Your Flowers Back," Hinds carry the tradition of girl punk bands Bikini Kill and Sleater-Kinney into the 21st century. Says Perrote, "We like garage music because it's from your heart and your body."

While rock may be a male-dominated industry, Hinds' lineup is crucial to their mission. "If we had men in our band, everyone would think they were writing the music," Perrote says. "Rock & roll is clearly made by guys, and it seems to be made for guys. But we're discovering that's not true."



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Natalie Cole's **Unforgettable** Pop Culture Moments

The beloved powerhouse—daughter of jazz legend Nat King Cole—leaves behind a trove of indelible hits and performances. **By Nina Terrero**

Though she grew up singing alongside her famous father, Natalie Cole became a star in her own right, earning nine Grammy Awards and selling more than 30 million records. Cole struggled with addiction through much of her life, and she battled illness until her death of congestive heart failure on Dec. 31 at age 65. *[Ed. note: Cole passed away after the deadline for our previous issue. For more extensive coverage, go to EW.com.]* But her undeniable talent lives on through songs like "Inseparable," "This Will Be (An Everlasting Love)," and "Unforgettable." Here, we look back on a few everlasting memories from the singer.

MICHAEL OCHS/GETTY IMAGES

▽

***Unforgettable... With Love* (1991)**

Decades before Michael Jackson performed on stage as a posthumous hologram, Cole made notable use of technology when she released this album of standards whose title track features her late father's voice spliced in. *Unforgettable* spawned hit after hit—and effectively rebranded the singer as a timeless star.

▽

***Livin' for Love: The Natalie Cole Story* (2000)**

Cole played herself in this made-for-TV biopic. She also appeared on soundtracks for such movies as *The Parent Trap, Charlie's Angels: Full Throttle*, and—as a tongue-in-cheek reference to her popularity on wedding-reception playlists—the Kate Hudson/Anne Hathaway film *Bride Wars*.

▽

***RuPaul's Drag Race* (2012)**

Cole was a natural gay icon, and her regality went unquestioned when she guest-judged a "Lip Sync for Your Life" set to "This Will Be." In one of the best lip-synchs in the reality show's history, drag queen Dida Ritz's hair-tossing, sequin-flashing homage had the legend grinning from ear to ear. May generations of queens continue to do Cole proud.

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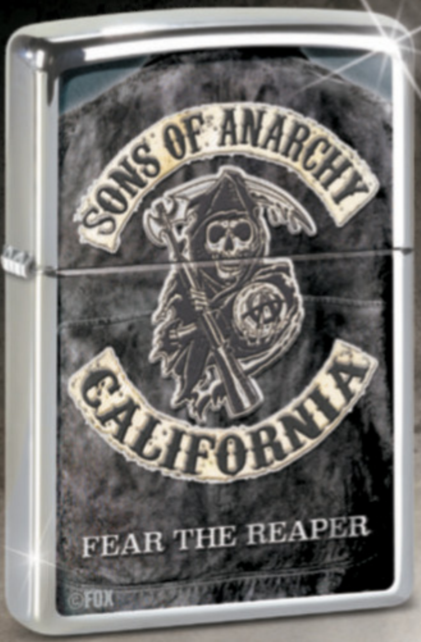

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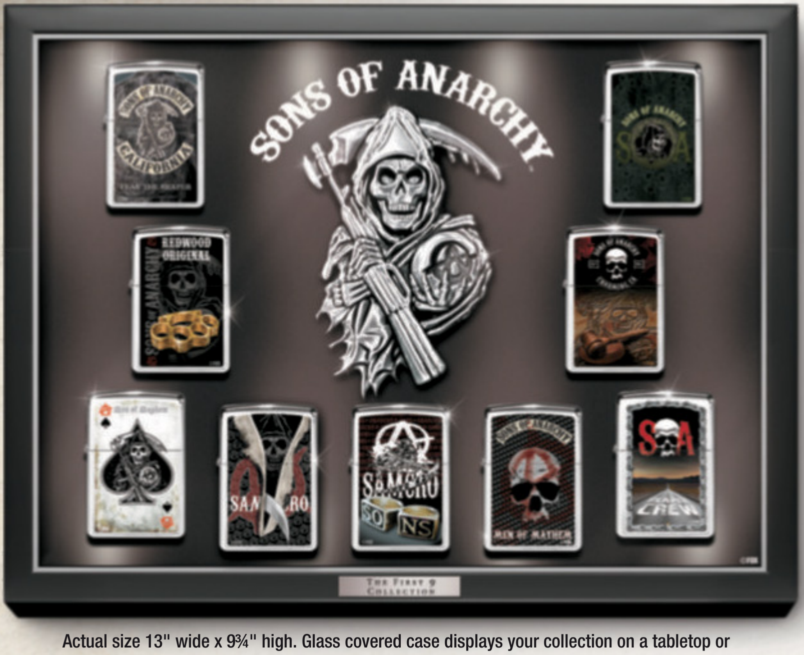

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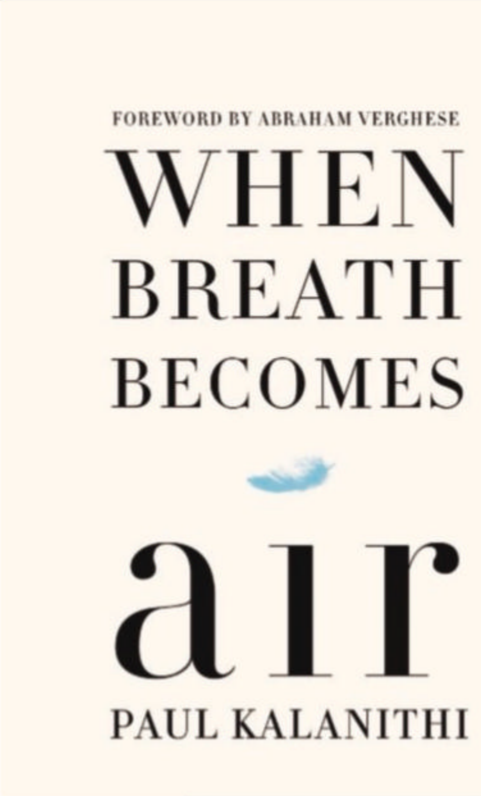
Books

BETWEEN THE LINES

Downton Abbey creator **Julian Fellowes** will deliver his new novel, *Belgravia*, in serialized installments via a brand-new app. **Emma Watson**, who continues to raise the bar for the rest of us, started a feminist book club on Twitter.

EDITED BY **TINA JORDAN @EWTinaJordan**



When Breath Becomes Air

BY	PAGES	GENRE	REVIEW BY
Paul Kalanithi	225	Memoir	Melissa Maerz @MsMelissa Maerz

MANY MEMOIRS ABOUT terminal illness are meant to inspire readers who have the luxury of pondering what it means to be alive. Paul Kalanithi could have written that kind of book when he was diagnosed with lung cancer at 36, just before completing a decade's worth of training as a neurosurgeon. Instead, he ended up with a very different type of memoir. In *When Breath Becomes Air*, he writes about the philosophical implications of death—his popular *New York Times* op-ed "How Long Have I Got Left?" was a clear-eyed meditation on the nature of time—but he refuses to offer any overarching message about what makes life worth living. "I began to realize that coming face to face with my own mortality, in a sense, had changed nothing and everything," he writes. "Seven words from Samuel Beckett began to repeat in my head: 'I can't go on. I'll go on.'"

It's this unsentimental approach that makes *When Breath Becomes Air* so original—and so devastating. There's no redemption here. Kalanithi died before he finished the book, leaving his wife, Lucy, to write a beautiful but painful epilogue. In the few hundred pages he completed, he chronicles his transition from doctor to patient with an acute clinical eye. He considers the matter-of-fact way he dealt with death as a professional—there's a good story about him going back to finish a half-eaten lunch after losing someone during an operation—before focusing on the day-to-day decisions his sickness requires. He makes poetic connections between literature and his own feelings about mortality, but the most profound questions he asks are more pragmatic: When should he stop practicing medicine? Would it be practical to have a child? His struggle to live a normal life makes his experience all the more immediate for the reader. As Lucy writes in the epilogue, "Dying in one's fourth decade is unusual now, but *dying* is not."

> "IT'S THIS UNSENTIMENTAL APPROACH THAT MAKES *WHEN BREATH BECOMES AIR* SO ORIGINAL—AND SO DEVASTATING."

If that's true, you might imagine asking Samuel Beckett, "Then why go on?" "The secret," Kalanithi says, "is to know that the deck is stacked, that you will lose, that your hands or judgment will slip, and yet still struggle to win.... You can't ever reach perfection, but you can believe in an asymptote toward which you are ceaselessly striving." *When Breath Becomes Air* is an elegant attempt to capture that struggle. Its only fault is that the book, like the author's life, ends much too early. **A–** E A

OPENING LINE "I flipped through the CT scan images, the diagnosis obvious: the lungs were matted with innumerable tumors...."

THE KALANITHIS: SUSZI LURIE MCFADDEN

KEY E = E-BOOK C = CD A = AUDIBLE

States of Suspense

Fight off the January chill with one of these pulse-pounding, breathtaking thrillers. **By Isabella Biedenharn**

Even the Dead
Benjamin Black

The seventh installment in Black's Quirke series (written pseudonymously by John Banville) sees the alcoholic pathologist fighting off hallucinations while investigating a mysterious death.

The Crooked House
Christobel Kent

Thirteen years ago, Alison survived a bloody slaying that killed nearly her entire family. She's changed her name and moved away, but when a wedding draws her home to that small town, the past comes rushing back.

Splinter the Silence
Val McDermid

Former detective and psychologist duo Jordan and Hill return in this topical thriller about a string of suicides by women who were savagely cyberbullied in the past.

The Ex
Alafair Burke

Burke spins the riveting story of attorney Olivia Randall, tasked with defending the ex-fiancé whose life she ruined years ago. She knows he must be innocent—but her convictions are slowly tested.

Hour of the Wolf
Håkan Nesser

Of all the Swedes freakishly gifted at writing crime fiction (really, there must be something in the water), Nesser is up there with the best. Here, retired police officer Van Veeteren is drawn into a web of awful murders.

Real Tigers
Mick Herron

The MI5 agents at Slough House haven't quite been fired, but irredeemable mistakes in the field have relegated them to careers of paperwork—until a kidnapping forces them to get involved and prove their worth.

Shaker
Scott Frank

This debut centers on Roy, who runs "errands" (like murder) for criminals. But when he becomes an accidental hero, police and criminals alike want him dead.

BENJAMIN BLACK
EVEN THE DEAD
CHRISTOBEL KENT
THE CROOKED HOUSE
SARAH CRICHTON
SPLINTER THE SILENCE
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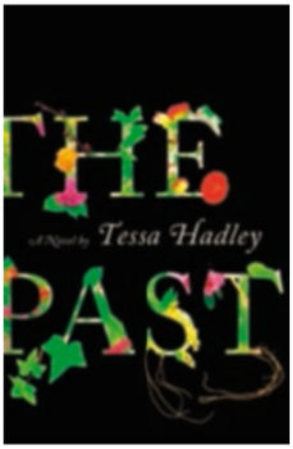


The Past

BY Tessa Hadley | **PAGES** 310 | **GENRE** Novel

REVIEW BY Isabella Biedenharn @*isabella324*

▶ **IN TESSA HADLEY'S** perhaps inaccurately titled novel *The Past* (only a middle section is set in the past; most of the book concerns the present), British adult siblings Harriet, Alice, Fran, and Roland return to their grandparents' crumbling country cottage for a last vacation. Also in tow: Roland's beautiful, sophisticated Argentine wife, Pilar; his teen daughter, Molly; Alice's ex-boyfriend's 20-year-old son, Kasim; and Fran's young children, Ivy and Arthur. Though it was billed as a relaxing holiday, tensions begin to boil as Pilar's loveliness intimidates the other women, Harriet in particular. Then Kasim and Molly develop an inevitable flirtation, and Ivy and Arthur make a disturbing discovery in an abandoned cottage nearby.

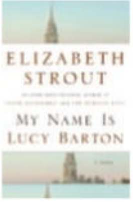
Hadley is so perceptive about the tiny ways we find ourselves performing for one another, and so skilled at fluidly dipping in and out of the minds of her characters—whether they're 6 and wishing to spy on the grown-ups or 76 and considering the comforts of decades-long marriage—that it can feel like she's revealing little secrets about life that it would have taken you years to notice on your own. Sometimes her shifts between different characters' points of view can be jarring, but once you regain your footing on the page, the stunning beauty of her sentences takes over again. **A–** E C

PHOTOGRAPH BY **LUCAS VISSER**

BOOKS OF MY LIFE

Elizabeth Strout

To celebrate the publication of her luminous new novel, **My Name Is Lucy Barton**, Strout talks to us about her literary loves and inspirations



My favorite book as a child
Pigeon Feathers by John Updike. I was probably around 8 when I found a copy of it on our coffee table. I am sure much of it I didn't understand, but I had a real sense that this was how grown-ups were, and I was thrilled by it.

The novel I read in secret
The Man Who Had Everything by Donald Murray. My mother said she would rather I wait until I was older before I read it, so of course I read it. There must have been a sex scene, although I only remember a man walking naked into a bedroom. It was not so titillating, really.

The book I loved in school
① *Madame Bovary*. We read that my junior year in high school, and I thought it was amazing: the pharmacist, the bees buzzing, her death...

What cemented me as a writer
The works of Alice Munro and William Trevor. I read their stories—and novels—again and again, and really studied them, how they were put together, how they managed to say so much with so little.

The book that changed my life
② *The Journals of John Cheever*. I read it carefully and started writing seriously in notebooks myself, noting the weather, the clouds, everything I saw or felt.

A classic I've never read
The Grapes of Wrath. I've read Steinbeck's other stuff (she said defensively), but I have never read *Grapes of Wrath*.

The best literary adaptation
The movie version of *Misery*—the book was by Stephen King—has always been a favorite of mine. When Kathy Bates oinks like a pig, it is terrifying and funny.

My literary hero
Pierre in ③ *War and Peace*. I just love that man. When he is in prison and makes friends with the lice, it kills me.

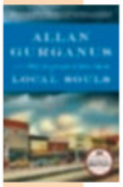
The book I turn to time and again
For many years I read ④ *Mrs. Dalloway* at least once a year. I don't know why, except that I loved it. And then about 10 years ago I realized the character of the daughter was not fully fleshed out. I thought, "I don't need to read this again," and I have not.

1

John Cheever
2

WAR And PEACE
LEO TOLSTOY
3

4



5

Thirteen Ways of Looking
COLUM McCANN
6

The last book that made me cry
⑤ *Local Souls* by Allan Gurganus. The first novella in that book made me weep—I started with my eyes stinging, and then the tears just popped out; it was a wonderful thing.

On buying my own novel
I had to run into our local bookstore for one of my books, and a woman standing nearby said, "Oh, that book—I wouldn't say it was the greatest book ever written." I was quietly mortified and furious.

Something I wish I'd written
⑥ *Thirteen Ways of Looking* by Colum McCann. Pure poetry, just a gorgeous book. It changed the way I see the streets of New York.

The genre I'd read if I were restricted to just one
Literary fiction. It comforts me the most: seeing who we are, and what we do.

STROUT: LEONARDO CENDAMO

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44 FALL MUST-HAVES

Launched her fashion line
(Her daughter drew the cat)

Met her husband at
an improv class in LA

Studied fashion in Illinois

Baked her way to stardom
on Gilmore Girls

Grew up in a farm town

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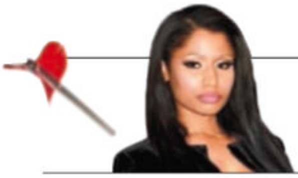
The Bullseye

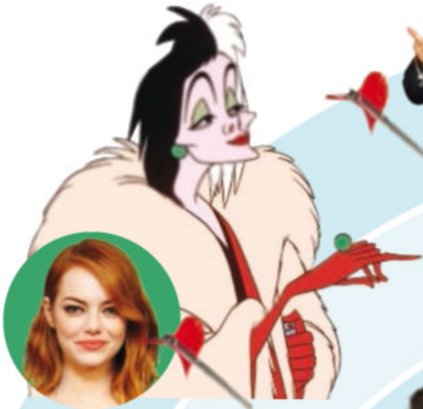


Obscure *Teen Mom* star feuds with Nicki Minaj on Twitter. It's just like that classic Bible story "Obscure *Teen Mom* star and Goliath."

Technically, one could argue Ricky Gervais was just as funny as Golden Globe comedy winner *The Martian*.

When bad wool happens to good body parts

Jane Fonda looks great for 78, and even better for a summer tablescape.



Emma Stone in talks for Cruella De Vil origin movie. True to form, Stone is not even of De Vil descent.

Teen Wolf star Charlie Carver comes out, instantly becomes an inspiration for all gay wolf teens out there.

Comedy Central greenlights stoner series *Time Traveling Bong*, which is technically still illegal in 27 centuries.

The binge is out there.

A good shade of blue for J. Lo

A not-so-good shade of blue for J. Lo

All that's missing from the "young Han Solo" actor short list is a backward hat and a PBR.

Here begins our campaign for America and Eva to do everything Tina and Amy got to do.

ST. LUCIA
MATTER

St. Lucia is a rare example of the band being better than the island.

One small Golden Globe for Leo, one giant Golden Globe for bearkind.

Alanis Morissette launches magazine advice column, tragically does not name it "You Oughta Know."

Boyz II Men will play Teen Angel in *Grease: Live*, will help Beauty School Dropoutz go back II school.

The Bachelor's Lace definitely reminds us of someone we wish we hadn't started a conversation with.

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